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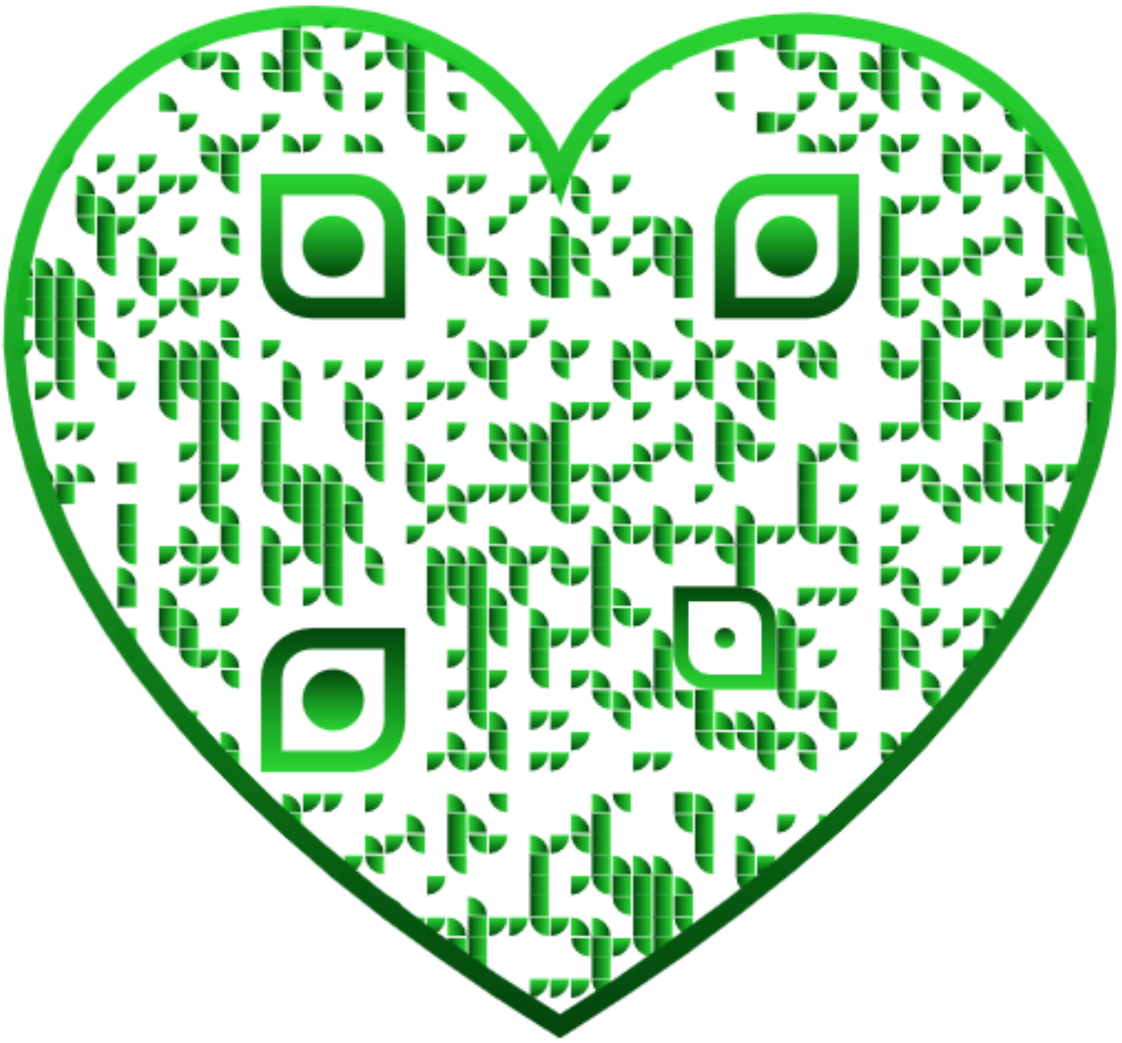

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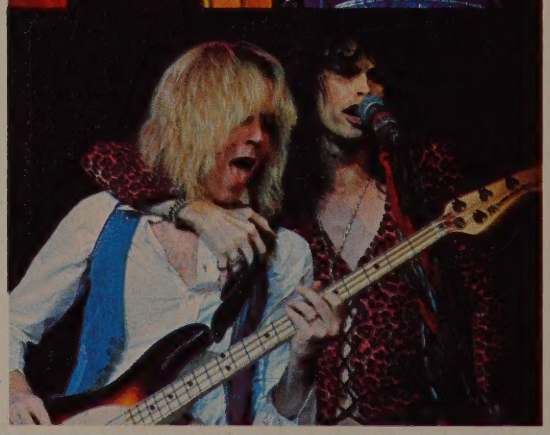

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ROCK & ROLL HOTLINE

STEVIE'S SOLO ALBUM

She is currently in the studio with Fleetwood Mac and says she has no intention of leaving that band. Nevertheless, Stevie Nicks had already set plans in motion for her solo projects.

Stevie's signed to do two albums with the as-yet unnamed record company just formed by music business veterans Paul Fishkin and Danny Goldberg. (Fishkin, you may recall, was Stevie's boyfriend for a few years, so it's all quite cozy.)

Fishkin — who ran Bearsville Records — and Goldberg — who's worked with Led Zeppelin, 10CC, ELO, Mink deVille and others — are currently talking to the highest bidders about distributing their label.

The first "solo" album Stevie will do will be the soundtrack from "Rhiannon" — a proposed feature length film based on her song of the same name. Yes, of course she'll star in it, and write all the music too. "Rhiannon" will be a fantasy that takes place in ancient times, with gods, goddesses, magic, the whole bit.

Stevie won't be able to start the film until the fall; for after she finishes recording with Fleetwood Mac, she'll tour with them this summer.

In between all this recording and planning, Stevie managed to find time to resume ballet lessons, and even learned to ski during a recent Aspen vacation. □ From Lisa Robinson's Rock Talk.

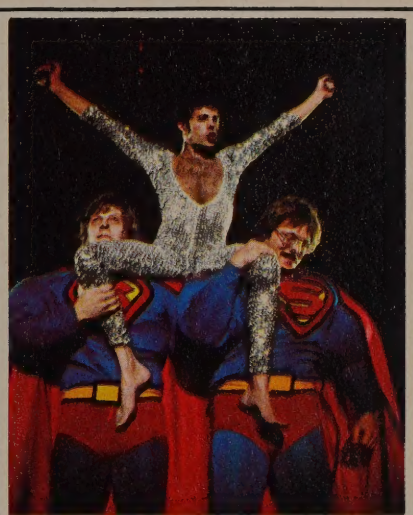
The first "solo" album Stevie will do will be the soundtrack from "Rhiannon" — a proposed feature length film based on her song of the same name.

Richard E. Aaron

McGUINN, CLARK, & HILLMAN SOAR AGAIN

(L-R): Chris Hillman, Roger McGuinn, and Gene Clark

Roger McGuinn, Gene Clark, and Chris Hillman are back in action as a band with a new album that their record company hopes will carry on the tradition (and sales) they achieved in the past as the founding members of The Byrds. The lp, called *McGuinn, Clark, & Hillman,* was recorded at Criteria Studios in Miami and produced by Ron and Howard Albert who've also worked with the Stones, Allmans, Clapton, and Firefall. It features Mc, C, & H's three-part harmonies, with McGuinn on six and twelve string guitars, Clark on rhythm guitar, and Hillman on bass. McGuinn says the album is "unlike anything we've ever done before."



Neal Preston

QUEEN TOUR WRAP-UP

Queen finished up their American tour at L.A.'s Forum with Freddie Mercury arriving onstage for the final encore borne on the backs of two "Supermen." The two caped participants were none other than Paul Korzilius and Doug Houck, Queen's security guards, who both stand 6'5" tall and weigh 250 pounds.

If that wasn't thrilling enough for even the most diehard fan, Queen added to the excitement by exploding red and green fireworks high above the stage.

The group then returned home to England for a brief rest before beginning their European performances, which will be recorded for an upcoming "live" album.

Future plans include a tour of Japan.

EAGLES AT WORK

Obviously more concerned with quality than deadlines, The Eagles were still working on their new album as we went to press.

Don Henley and Glenn Frey were holed up in Henley's Coldwater Canyon home working on the final lyrics for the eagerly awaited lp, aided by J.D. Souther and Randy Newman.

The album, tentatively titled *It's Your World, How Do You Like It?,* is scheduled for a spring, 1979 release but when it will actually be in the stores is anybody's guess. The word is that it'll be even more rock and roll than *Hotel California,* and will include some really pounding songs.

(L-R: Glenn Frey, Don Felder, Don Henley, Joe Walsh, and Timothy B. Schmit.

P/FUNK SPLASH WITH WET ROCK

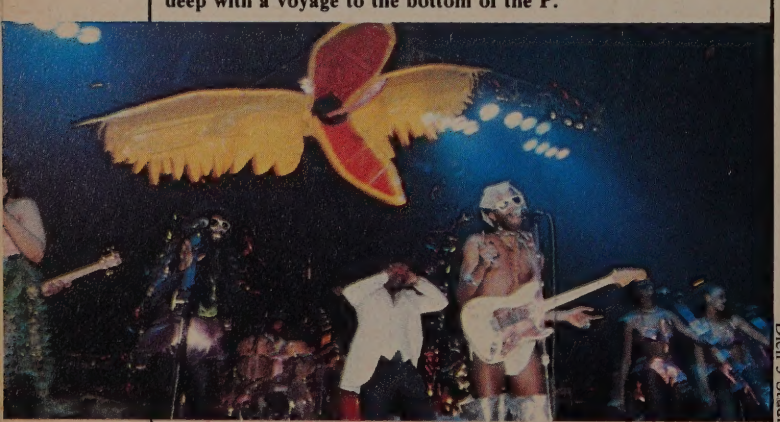
Parliament / Funkadelic continue to innovate with their magical stage shows, but this time you may want to bring your flippers and snorkel to their show. The reason? Well, P/Funk leader says the new show is going to take place underwater!

"This time, instead of using the spaceship, we're going to bring our own water, along with animation, and some special effects to create an underwater vibe."

The audience will venture to Atlantis with George and the rest of the P/Funk gang. As George observes, "We've been flying pretty high for the last two years, so I decided it was time to get down deep. I feel it's time for the ultimate get-down, to go all the way down deep with a voyage to the bottom of the P."

Of course you'll have to see it to believe it, but we do know for sure that George plans to make his entrance onstage riding on the backs of two dolphins...

"... I feel it's time for the ultimate get-down, to go all the way down deep with a voyage to the bottom of the P."



Dien 3 Studios

SHA NA NA CELEBRATE

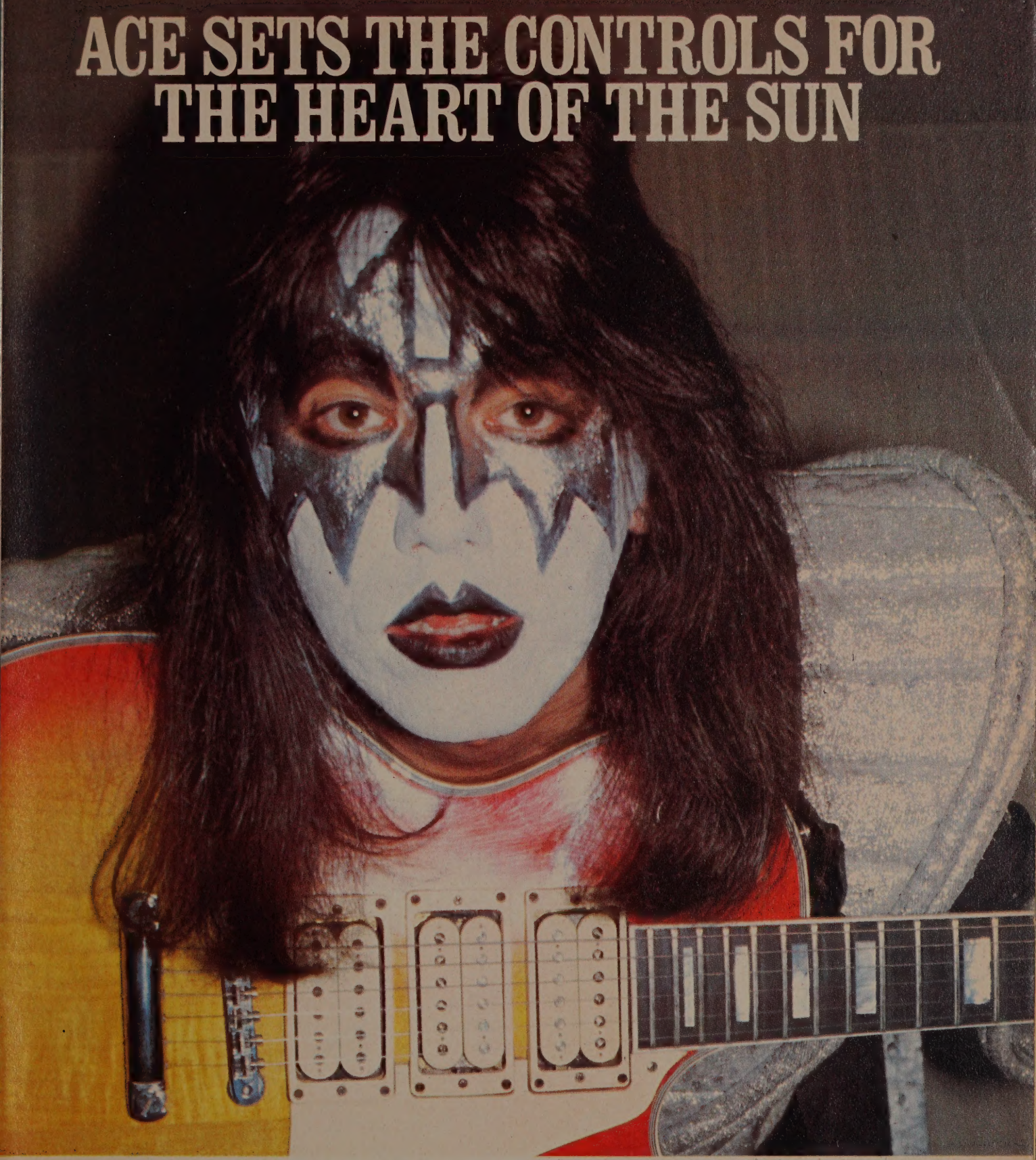
Sha Na Na brings the fifties back to life

Ten years ago, Sha Na Na was introduced to the world with a Buddah Records party at Morocco, and a press kit that included Vitalis, a comb and prophylactics.

Jon Bauman, Lennie Baker, David - Allen Ryan, Danny McBride, Screamin' Scott Simon, Scott Powell, Don York, Denny Greene, Johnny Contardo, and John Marcellino brought the fifties back to life with an act that was as humorous as it was nostalgic — first in concert and then later on television, where they currently have their own syndicated show. And instead of fading from the scene, Sha Na Na has certainly proven that they have staying power.

Sha Na Na celebrated their tenth anniversary with two soldout performances at Radio City Music Hall in New York.

ACE SETS THE CONTROLS FOR THE HEART OF THE SUN



"I played lead guitar, rhythm guitar, acoustic guitar, synthesizer, and bass," says Ace Frehley, speaking of his solo album, part of the four individual efforts by Kiss to explore their personal music before reassembling for the upcoming Kiss group album. "I did all the lead vocals and half the background vocals. It's really funny, when I tell people that I'm playing every instrument on the record, just about, and I'm doing all the vocals and some background vocals to my own voice, they say, 'Wow, that must be really hard.'.

"The reality of the situation is that when you're playing against your own rhythm tracks, you know them better than anybody else does, because you wrote them. And it's really — I find it a lot easier to play against my own recordings than playing against

ALL PHOTOS BY BOB GRUEN

"...I brought all my guitars and all my amplifiers to the studio. Sometimes we'd just spend the whole day on a guitar solo to get the right sound. I think it shows."

somebody else's. Because I know exactly what I did prior to the overdub."

The result for Ace was a hit single, "New York Groove", which captures the spirit of a rock and roller getting back to the Big Apple, and probably surprised non-Kiss fanatics with the versatility of the band as much as Peter Criss's ballad "Beth" did when it was a hit for the band a couple of years ago.

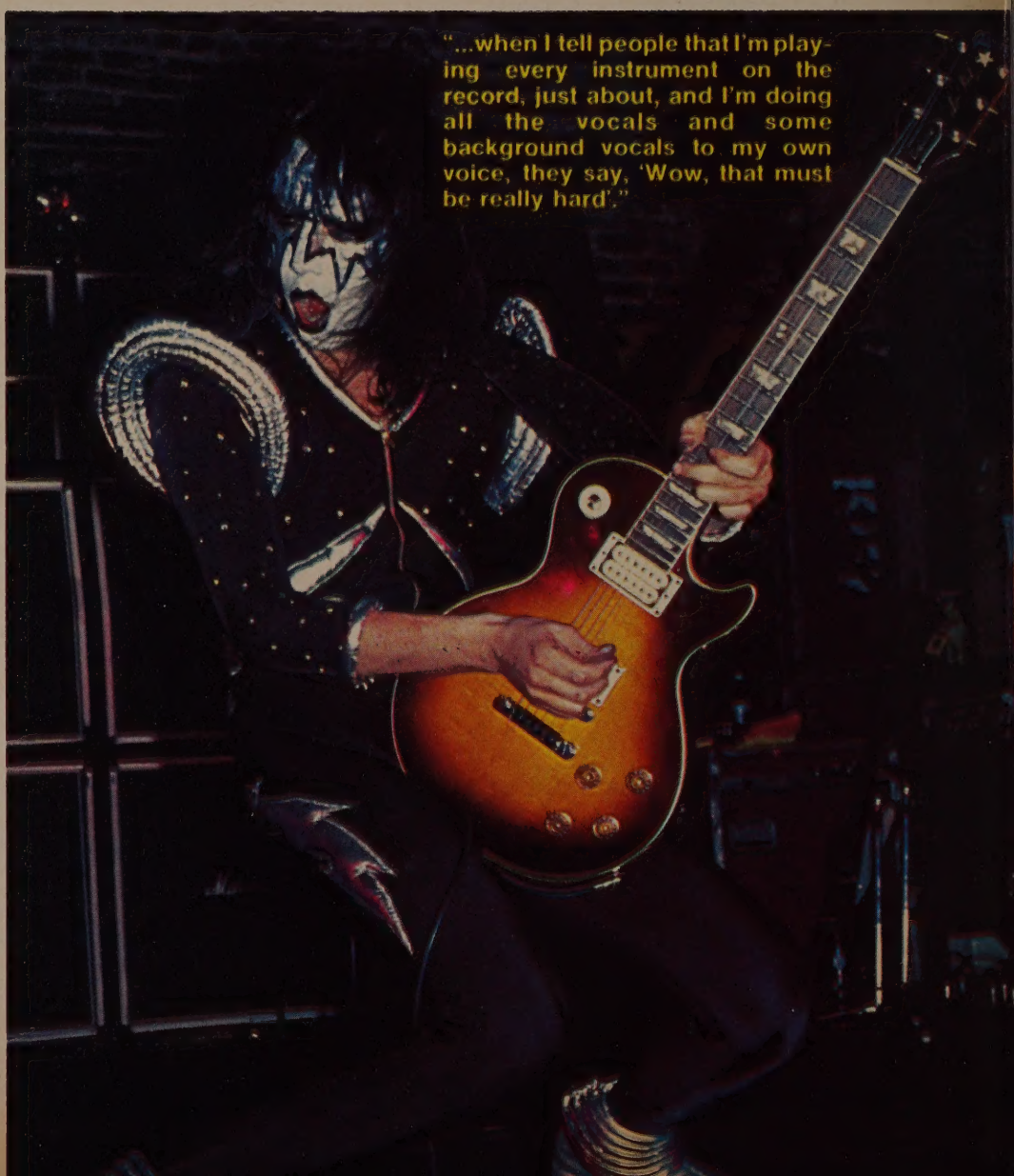
Doing it himself was fun for Peter. Although some of the musical challenges were more difficult than others. "Most accomplished guitar players that can play rhythm and lead can usually play bass without any trouble. I was in groups where I used to have to teach a guy how to play bass, couldn't figure it out so I'd have to figure it out for him, so I was always very well acquainted with bass guitar."

Ace's feelings about having made an album of his own music are positive, and he managed to communicate, from his casual attitude when talking about it, that he did the album as Ace Frehley rather than as the Kiss spaceman character that he plays — unless the character's traits and his own happened to coincide, it is more Ace than space on the lp.

"I think I've expanded my musical horizons just a little, on this record," he says modestly. "I hope that people will say, 'Wow, you know, I didn't think he could do this,' or do that or he could sing like that. I did a lot of different things with my voice that I haven't been able to do up until now.

"I also got a couple of interesting guitar sounds that I've never reproduced before on record. I have a really big guitar collection and a big amplifier collection, all old amplifiers dating back to the 40's and 50's. Up until now, whenever we did Kiss albums a lot of times we were on a very hectic schedule with touring and everything. And a lot of times we didn't have as much time as we wanted to do records. Especially guitar solos. It was always the kind of thing, 'Well alright come on in you've got to do a solo, you have eight hours to do it or whatever,' " Peter laughs. "We'd whip them out. But in this case with the solo albums,

(continued on page 57)



"...when I tell people that I'm playing every instrument on the record, just about, and I'm doing all the vocals and some background vocals to my own voice, they say, 'Wow, that must be really hard'."

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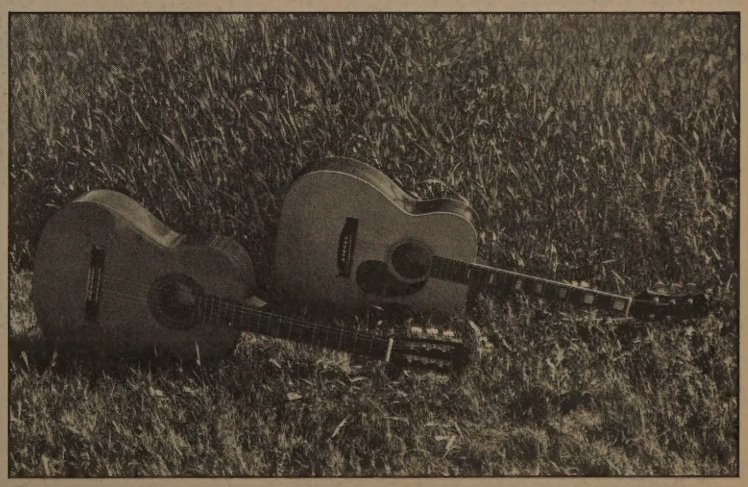

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WE READ YOUR MAIL

Kiss

Dear Hit Parader,

I read in some dumb, crazy magazine that Kiss is dead. I mean the original members. It said that they died a year ago. It said their van exploded while going to Toledo, Ohio and that they were burned horribly, beyond recognition. But they found a Kiss record, and musical instruments and other equipment. Is it true? I don't think so.

J.H.
P. Indiana

Dear J.H.,

It's not true. Just another one of those silly rumors. (Ed.)

Dear Hit Parader,

I'm no big fan, but here's another Kiss question anyway. I was wondering what the ratings of the four solo albums are. Hey, I'm serious.

I really like Ace Frehley's album. I think it should be first, followed by Paul Stanley. Then Peter Criss. Then comes the last and very least, Gene Simmons.

Now tell me. How close did I come?

No big fan,
J. Michael Price
West Memphis, Arkansas

Dear J. Michael,

Close, but no cigar. As of this writing, Ace's album is selling the most, followed by Gene's, Peter's and then Paul's. (Ed.)

Steve Forbert

Dear Hit Parader,

I really enjoyed your Hotline item about Steve Forbert a few months back. He really sounds like someone I'd like to hear. The only problem is I can't find a single. Has it been released? Let me know. Is it possible that it's not being released all over the country?

Lynn R.
Rochester, New York

Dear Lynn,

Steve's single, "It Isn't Gonna Be That Way", should be in your record store by now. (Ed.)

Eddie Money

Dear Hit Parader,

I heard that Eddie Money used to be a policeman but my friends say it isn't so. Is it? I think he's very cute and a good singer so I'm glad he's not a policeman cause then he wouldn't be a singer and I couldn't listen to his albums. Make sense?

Anyway — please let me know as soon as possible so we can settle this once and for all.

Thank you.

Marianne Spencer
Bronx, New York

Dear Marianne,

Many of Eddie's relatives are policemen but no, he never quite made it. He was a police trainee, and typed a lot, but quit because he wanted to be a rock and roll star. (Ed.)

Etc...

Dear Hit Parader,

Lisa made a boo-boo. In the March issue, in "The Rock and Roll Name Game" she said that Elton John and David Bowie "stuck to their own names". What was she thinking of? Elton changed his name from Reginald Kenneth Dwight (who wouldn't) and Bowie's original name is David Jones, changed to avoid confusion with the Monkees' Davy Jones. Thought I ought to say something.

Elisabeth Blum
Cinn., Ohio

Dear Elisabeth,

She meant that Elton John and David Bowie used their names rather than calling themselves Journey, or Foghat, etc. (Ed.)□

Eddie Money

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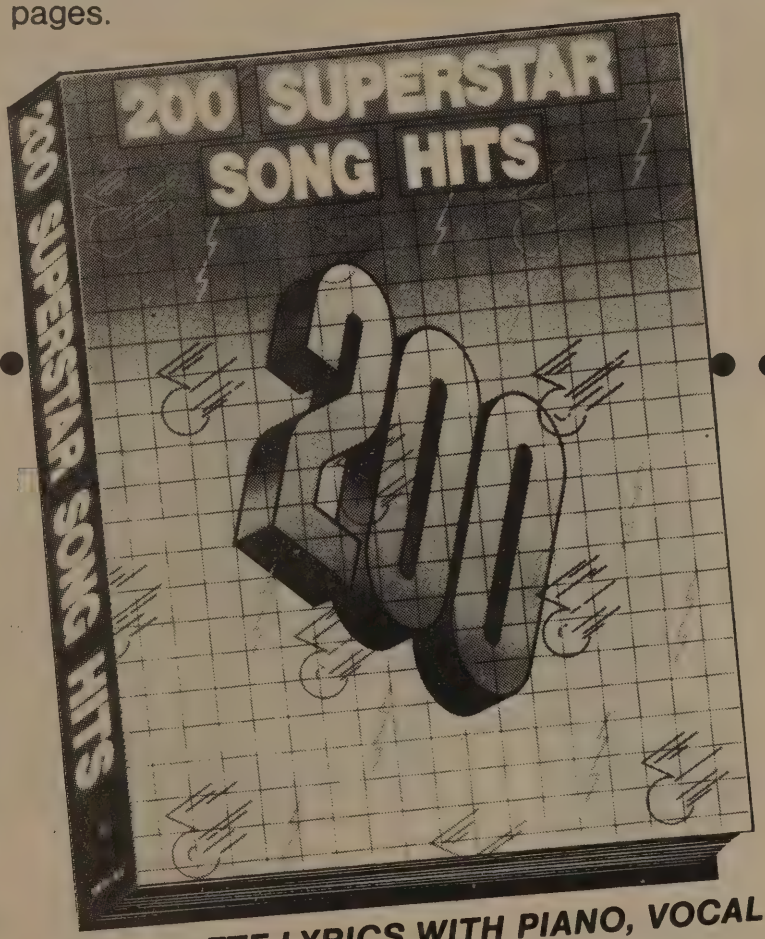

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ROCKY MOUNTAIN HIGH
I HONESTLY LOVE YOU
AFTERNOON DELIGHT
BETH
COME SAIL AWAY
SHORT PEOPLE
(They Long To Be) CLOSE TO YOU
I AM WOMAN
FEELINGS
TAKE ME HOME COUNTRY ROADS
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I WON'T LAST A DAY WITHOUT YOU
YOU ARE SO BEAUTIFUL
TOP OF THE WORLD
WHAT THE WORLD NEEDS NOW IS LOVE
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CLASH U.S. ROCK OUT

There was a time when successful British bands would come to the U.S. for the first time and establish themselves without firing one note. Well times have changed, and now just because you're a great British band you can't expect U.S. audiences to have even heard of you, let alone be excited about your music.

Facing these kinds of odds, many British bands these days don't get too far when they come here to tour. But there are exceptions, and one such are the Clash whose recent tour of the U.S. and Canada resulted in sold-out shows in every city they played.

The Clash are an interesting band on many levels. They're a hard hitting rock band, first and foremost. That's enough these days to get them in a lot of trouble with radio stations and concert promoters who don't like music if it's too loud or too guitar oriented. Second, they're totally original. And third, they say they're a 'punk' band at a time when most new wave bands are denying having anything to do with the new wave. "We've always been a punk band and we always will be. I don't care what that term means in America, I'm proud of it," says Clash bassist Paul Simonon.

The Clash line-up (Mick Jones, Joe Strummer, Paul Simonon, and Nicky Headon) have been called 'rock and roll's last hope'. In many ways this is a true assessment of the band, their music, and the uncompromising manner in which they present themselves. As Simonon puts it, "I don't feel like a rock star. I feel like some ordinary geezer. We don't ride around in limousines, drinking champagne. I don't care about stuff like that. I despise all that, it makes me sick."

The Clash started out as one of the hardest of the new wave bands when the new wave was new — two or three years ago. They were part of the Sex Pistols' 'Anarchy In The U.K. Tour' and even then they had a hard hitting style that some said made them the Rolling Stones of a new generation.

Despite their steady climb to the top of the British rock scene, the Clash decided that they weren't ready for them either. Also, they wanted to avoid all the punk new wave hype that accompanied the Sex Pistols one U.S. tour. So they turned down offers to come here until early in 1979 when they felt that they would

 ALL PHOTOS BY BOB GRUEN

Hardrocking Clash at the Palladium in NYC.

At a U.S. press conference, The Clash talk about the new wave. From left to right are Joe Strummer, Nicky Headon, Paul Simonon, and Mick Jones.

During a stop on the tour the band enjoys lunch in America and a chat with Bo Diddley.

be heard here and judged not for any punk hype but for what they and their music was honestly about.

With Bo Diddley as their special guest star, the Clash flew into Vancouver, British Columbia to begin a tour that would take them across the U.S. in a month with dates in San Francisco, Cleveland, New York, and other major cities.

Speaking of the timing of the tour, Simonon said, "In a way that was our strategy. We just held back. We did want to come here, but we didn't care that much. We wanted to play around our own country and get better.

"When we first started to play with groups like the Pistols and the Damned and those other groups, there was a big rush to see who could get a single out first, who could get an album out first, and who could get to America first."

Instead of joining the stampede, the Clash worked on perfecting what they were as a band. Their music improved past any claims that it was only part of the punk 'fad'. Their second album, *Give 'Em Enough Rope,* entered the English charts at number two, and they established themselves as a valid musical phenomenon (in other words their music sold records because people liked their music). Not a bad progression, considering, as Simonon admits, "The first gig I ever done I had only been playing bass for six months. I had to get another member of the band to tune the bass for me."

Besides coming to the U.S., the band continues to work throughout England. They have kept building their following while other once popular bands have broken up. The cultural and musical roots of the new wave may have gone further underground, but the Clash certainly haven't. They've established a strong hold among rock fans that continues to expand. Simonon has the 'same kind of enthusiasm and energy' still going among the kids as there was when punk got started, although he notes, "Perhaps not so much in London, but in the provinces it's really great."

It's hard to tell yet what the long term effect of the Clash and their music will be on the U.S. rock scene. Will they someday vie with Led Zep, Aerosmith, Foreigner, and the other biggies as one of the great hard rock bands? There is that strong possibility, but it won't happen overnight. The Clash are too determined to continue to make their own music, their own way, to be immediately accepted by the millions of U.S. rock fans. It will be a slow sure process, much the same kind of growth as they managed in England, but when it happens it will be because the Clash did it right on their own terms. And this first U.S. tour has certainly opened the door for them.□

Bob Gruen snaps a pic of the boys as they prepare to go onstage.

SPINADDICT • SPINADDICT •

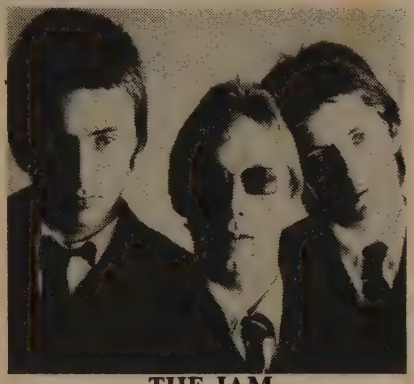
by JAMES SPINA

Influences. Inputs. Outside sources. Every month I try to give some sort of music information to you with the sincere hope that you will use or misuse it for the love of rock and roll. But what about me? Who do I depend on? Where do I go for heated arguments concerning the hopes of the new wave and that hate for Ted Nugent? Granted, much of my rebound is found in the great letters that come my way each month from all my friendly enemies out there reading Spinaddict. But there are other people in my life that I really want you to know about so you can better understand where I'm coming from when I tell you something such as Gram Parsons was the best thing that ever happened to country rock. Musically I would say that there are three such people ... my brother Dennis (who shares very similar tastes), my British friend Eddie (who has tipped me off to most of the new wave stuff) and my good friend Robert (best summed up as the boy that told me about The Rolling Stones back in 1963).

I thought it might be interesting this month if I let Robert join me in tackling the record reviews. Background: Robert is an astonishing guitar player with history steeped in British blues, K. Richards, Gram Parsons and that occasional song penned between the two of us. Format: I played him each record without first telling him who the artist or group was. His comments and mine show that though we are very close, our opinions sometimes strongly differ. I hope you like it.

BARKLAY JAMES HARVEST "XII" (POLYDOR) This minor league Moody Blues outfit has been around for years but every once in a while they release an album that reaffirms their ability to add bite to their normal lush tendencies. Robert couldn't guess who they were but he picked up on their fine production technique and an inert ability to worship rock and roll roots (especially on "Tale of Two Sixties"). Rob guessed they were either English or from the midwest. That makes sense since some of the finest and dullest progressive English rock bands in the last five years have indeed come from the midwest. England is in the throes of an intense new age and the only people that seem dedicated to the perpetuation of sounds that were born in the early seventies seem to be dudes from Kansas and Barklay James Harvest.

THE JAM "ALL MOD CONS" (POLYDOR) Big disagreement over this one. I think they are one of England's best new bands and that this is their best record. Robert, hung up on the technical aspect of things was disturbed by an off pitch voice, an inept guitar and a sloppy bass player. He was right on all counts but I love them anyway. We both agreed that their version of The Kink's "David Watts" was superb. I have a feeling that they will grow on Rob. I strongly recommended that he and you give them more than just the superficial perusal I gave Robert.



THE JAM

THE BOOMTOWN RATS "A TONIC FOR THE TROOPS" (CBS) Rob guessed that they sounded like Steve Harley and we both agreed that the record was great. Robert was moved by their tightness, the kinky sensations in their lyrics and the great touches of echo on the songs I played for him. Strangely enough he had heard them when he was in England but was not impressed with the song they kept playing on the British radio, a punkish rework of a song from Westside Story. Rob's distaste for that experience bore no relationship to his admiration for this record. The Rats are the most commercially successful new wave band in England.

They have had numerous chart successes and their outspoken and egotistical leader, Bob Geldof, is the subject of much publicity in the British press. Their Irish roots pop up in some of the songs where they begin to sound like Thin Lizzy but the most obvious impression is that Steve Harley slur and pop sensibility noted by Rob. This album should fare as well as England's other great success of the moment, Elvis Costello, if the radio stations persist in the already heavy airplay being given to "Tonic".

THE BOOMTOWN RATS

"CLASSIC ROCK BY THE LONDON SYMPHONY ORCHESTRA" (RSO) What a God-awful record. Rob agreed adding that the thing was a bomb in England as well. Most of these well orchestrated licks could easily be duplicated by sick synthesizers for half the cost and thirty times less the waste in man power. Robert reminded me that Alexis Korner did far better with his CCS experiments from a couple of years back. It just shows that you still have roots even when you try pulling rock and classic into the same bed.

THE BEE GEES "SPIRITS HAVING FLOWN" (RSO) Robert: "Parts of this sound like Kraftwerk but that vocal ... it's gotta be the new Bee Gees. It's good for disco but I like the early singles better. This is just a bland mixture of pop and disco. Ya got any Chad and Jeremy?" No but I would hope they never get caught in the rut the Bee Gees now find themselves in. I still like their music but this disco kick dating back four albums now is becoming very dull. They still come up with great hooks and those vocals are almost painfully unbelievable but whatever happened to the brothers that penned "To Love Somebody" and "New York Mining Disaster"?

BEE GEES

THE BABYS "HEAD FIRST" (CHRYSALIS) From the first note of "Love Don't Prove I'm Right" Robert was ready to buy this one. I compare them to Free but Rob felt it was more like early Small Faces. He said it was the best thing since Andy Fraser's first album. Andy was the bass player from Free and all those points of reference do justice to the sound of the Babys. They are a welcomed throwback to those heavy groups of the early seventies with tight economical lead guitars, looping bass patterns and a gritty vocalist. I even like their layered haircuts and only knock them down a notch or two for being overtly commercial in their ballad attempts. The band is now minus Mike Colby but that hasn't hurt the sound at all. Take Rob's advice: Buy it.

HAMMER "BLACK SHEEP"

(ASYLUM) This is aggro-jazz keyboard player Jan Hammers fullblown attempt to be a rock and roll star. Robert thought the keyboard sounded like badly stolen Jeff Beck guitar licks without even knowing that it was Hammer. He was shocked that Colin Hodgkinson, an excellent bass player for Alexis Korner was involved with this messy group handling the vocals. I once had a phone interview with Hammer which I refuse to write up. The man is simply too pretentious and hung up on becoming a macho Rock and Roll star.

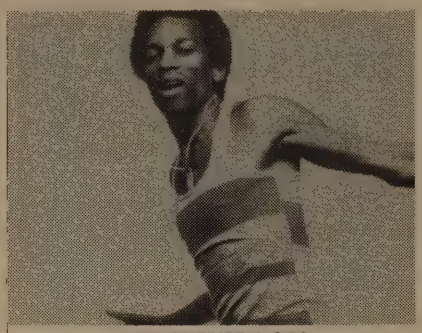
DUSTY SPRINGFIELD

DUSTY SPRINGFIELD "LIVING WITHOUT YOUR LOVE" (UA) The opening disco cut caught Rob's ear for a second but he laughed at the rest of this lousy record. Dusty still looks good but this material is not in the same league with "Wishing And Hoping" or anything else she performed in the early sixties. We both saw this one as desperate groping or in Roberts words "Cold Dust is gonna lay down and die." On the other hand anything here is better than the dreek Linda Ronstadt is pushing on the public.

UFO "STRANGERS IN THE NIGHT" (CHRYSALIS) A double live disc set from a British band I once thought rather highly of. My interest waned about two albums ago and Robert had no patience for this overbearing bunch of headslammers. Paul Raymond (a Savoy Brown ex) holds down the keyboard chores but even that doesn't help. Rob doesn't hold too much affection for the heavy metal formula when it offers no subtleties and liveliness (as it does with The Babys). This is the first time in years that even the cover of a UFO album fails. Sad.

THE HUDSON BROTHERS "THE TRUTH ABOUT US" (ARISTA) It is hard to believe that this bunch of brothers actually held some promise for a few brief moments in the early part of the decade. Robert thought that "Runaway" sounded like a 1979 version of "Honey" by Bobby Goldsboro. He also thought that the production reeked of Nashville slushness. Some girl once told Rob that he looked like a Hudson Brother. He wouldn't talk to her for a year. Can't say that I blame him.

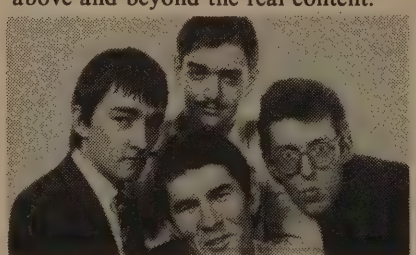
TONY WILSON "CATCH ONE" (BEARSVILLE) Wilson once successfully fronted Hot Chocolate. His good luck hasn't held out. Rob actually thought that it was a woman singing on some of the cuts. He felt the material would have been ideal for someone such as Ann Peebles but with Wilson it came off as stiff and heartless.



TONY WILSON

PETER HAMMILL "THE FUTURE NOW" (CHARISMA) This one turned out to be the surprise hit of our session together. Robert wanted to hear all of the album and felt that most of this rather esoteric music would certainly grow on him. The whole disc is far more pleasing than anything Hammill did with Van Der Graf Generator. The best cut on the record is "Energy Vampires" and it is interesting that Robert knew that after only reading the titles. I'd put Hammill in a class with Eno, Peter Gabriel, Kevin Ayers and John Cale when it comes to making humable art for the artist's sake and damn you if you don't like it. This is demanding listening but whoever decreed that sonic-rock had to be easy on the ears.

THE FABULOUS POODLES "MIRROR STARS" (CBS) Disagreement time. Both of us acknowledged the Who and Kink influences but I love them, Rob doesn't. This album is actually a combination of cuts from their two British lps. I can't find one unpleasing cut. This band is witty and wild. 10cc with guts. They used some 50s recording techniques that turned Rob off but on first listening stuff like that hits you above and beyond the real content.

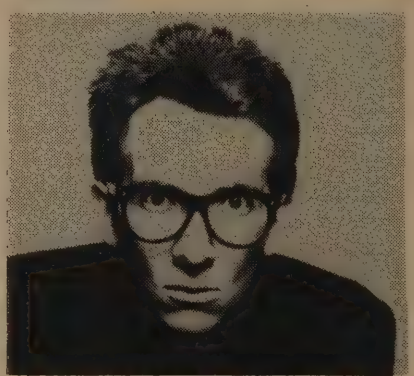


THE FABULOUS POODLES

THE POLICE "OUTLANDOS D'AMOUR" (A&M) These guys (or at least one of them) have a part in the filmed version of Quadrophenia. They are a new wave unit deeply involved in a reggae groove, so heavy in fact that Rob thought "Roxanne" was a Jamaican group of white kids. Robert also took issue with the fact that lots of these so called new wave bands owe more than a bit of their sound to heros from the early sixties. That doesn't bother me one bit. In any case, I love their name and gruly feel that this debut disc holds great potential for the future.

NAZARETH "NO MEAN CITY" (A&M) And these guys can do no wrong in Spinaddict. They get this month's rockironroll award but not from Robert. He abhorred the vocals. And the addition of former Alex Harvey guitar player Zal Cleminson made no difference. I think that their anti-punk stand, "No Mean City" (Parts 1 and 2) is metallically delightful. I'm also quite a fan of the change - of - pace ballad, "May The Sunshine". But Rob wanted nothing to do with it and that isn't surprising since he also doesn't especially care for Blue Cheer. I still love him ... and Nazareth.

ELVIS COSTELLO "ARMED FORCES" (CBS) Too commercial. We both agreed that the second album was far superior with its emphasis of guitar sounds over keyboard pleasantries. This is still a major effort from one of the next decades greatest hopes but I think Costello should proceed with great caution. If his present gets too comfortable he might end up biting his own hand.



ELVIS COSTELLO

I didn't have the heart to play Robert the dreadful new GOOD RATS album, "BIRTH COMES TO US ALL" (ARISTA) and I knew that EDDIE MONEY'S "LIFE FOR THE TAKING" (CBS) would not stir him in either direction. I hope this gave you some idea of how people can coexist on various opinions without resorting to the personal barbs I have been receiving in the mail over the last few months. I welcome any and all letters but my respect for those 'fans' out there constantly resorting to profanities in their defenses of Ted Nugent still leave me sadly amused. I don't mind seeing this column as a forum of ideas but anybody telling me where to go stick my head had best stay out of Queens.

I'll be trying to incorporate different formats in Spinaddict over the next few months so let me know if you have any ideas. If you don't know it by now, Rock and Roll is twenty five years old this year and the future looks as bright as ever. Stick with me and we might be able to keep this passing fancy alive forever. Thanks Robert. □

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NEW WAVE RECORDS

by Richard Robinson

Attention bands — make your own record for as little as $200!

Up - and - coming bands dream of the day when they get signed by a big record company and get the chance to record their first album. But despite the billion dollar profits in today's music business, the big record companies take little time to encourage new talent. Especially if that talent represents a departure from the norm — like people trying to do something original in the way of music.

As the new wave has grown into an established wave of artists who are interpreting rock and roll in the late 70's — often gone underground from normal music biz — the record companies have continually failed to get excited about new talents. So the bands have turned to recording and releasing their own records. Experimental rock can be heard on these discs, and occasionally (very occasionally) they are 'discovered' by a major label who agrees to re-release or at least distribute the records. Maybe this is as it should be. Rock needs a rest in back rooms and dingy bars — where it can remarshal its energy with the freedom that such impoverished circumstances allow.

But it's not all gloomy for those who enter this alternative record biz. Many of the alternatives have become classics, selling well enough to recoup the outlay of recording the songs and pressing the record. Several of the records are now collectors items, fetching even higher prices at specialty record stores.

The economics behing the new wave record business are simple: if you don't spend too much time recording in the cheapest good recording studio you can find, you can press a thousand records of what you record for very little money — about $200.00. Most bands who work can afford to make a record using band financing. Since big record companies only use two thousand records to service their product to every radio station that might play them, a thousand records is a nice place you start — and you can always have more pressed if you need them, just call the pressing plant the way the big companies do.

The truth is that being in the record business has more to do with having the right material from the right artist and working hard spending money and energy promoting the product than it has to do with actually pressing hot plastic lumps into records. That's the easy part, just look in the Yellow Pages or Billboard for phonograph record pressing plants.

What's exciting are the results of this new wave record biz. The record product varies dramatically in professionalism as well as content. Some records sound terrible on a technical level because of poor recording quality or cheap plastic in the pressing. Others have excellent sound and are well pressed, even though the outlay is about the same. □

RICHARD HELL's "Blank Generation" on Ork Records is among the top ten of classic new wave sides — along with the Television "Little Johnny Jewel" single. The record was sold for $3 and inside collectors know that the first pressing had "Blank Generation" after "You Gotta Lose", while the second pressing on had "Blank Generation" as the first cut of that side.

THE CRIMINALS put out this quality new wave package with "The Kids Are Back" and "The Cops Are Coming", two rousing songs featuring the talents of singer and guitarist Syl Sylvain plus Tony Machine on drums, Bobby Blain on keyboards, and Mike Page on bass.

Wayne County & The Backstreet Boys

WAYNE COUNTY's contribution to the private labels was his novelty record/Velvet Underground tribute "Max's Kansas City '76" (Part 1 and Part 2). Wayne gives a good indication of what the new wave was like when it was hot with his commentary on the passing scene.

PATTI SMITH GROUP with their first single, a pioneer record in new wave record biz, and a highly collectible item. This pressing was a re-release by Sire Records.

BLUES BROTHERS TURN IT LOOSE

by Richard Robinson

Typical conversation about The Blues Brothers:
X: "Have you heard The Blues Brothers' album? It's great."
Y: "Oh yeah, it's really great."
X: "Duck Dunn and Steve Cropper are playing on it, just like they did fór Otis Redding and Sam & Dave when they were with the M.G.'s."
Y: "Oh yeah, they're really great."
X: "And the Blues Brothers' album just went platinum."
Y: "Oh yea ... what!!!?

Aykroyd and Belushi in the roles of Elwood and Jake Blues.

The Blues Brothers are no joke, even though the basic premise seemed (at first) like nothing more than John Belushi and Dan Aykroyd cutting up. In fact, until you've heard the album they recorded, you might be tempted to write the whole thing off as a vaguely clever hoax. But once you've heard it you realize that Belushi and Aykroyd have come up with the hottest rock & blues album in ten years — the best sounds we've heard in this line since Booker T. And The M.G.'s cut those glorious sides at the Stax Records studio (nee movie theater) in the backstreets of Memphis with Otis Redding, William Bell, Sam & Dave, Eddie Floyd, and Mavis Staples.

"The Blues Brothers is the most important thing I'm doing," John Belushi has been quoted as saying. And despite his success with movies ("Animal House" and two more on the way) and his tv fame on "Saturday Night Live", it is very possible that the Blues Brothers is Belushi's favorite pastime. He played in bands as a teenager ("mostly brain damage music" he told one reporter) and seems attracted to rock as part of his lifestyle (in NYC you can run into Belushi hovering near or on the stage at local clubs like The Lone Star Cafe).

Before we consider the mythology of the Blues Brothers, let's spend a moment with the music — which is the surprise of the whole thing. The music is damn good, even great. First, because Belushi and Aykroyd have assembled one of the best "soul" bands ever. This includes Paul Shaffer on keyboards; Steve Cropper on guitar; Matt Murphy on guitar; Donald Dunn on bass; Steve Jordan on drums; and a horn section consisting of Lou Marini, Alan Rubin, Tom Scott, and Tom Malone. Second, because Belushi and Aykroyd on vocals and Aykroyd on harp are almost as good as the band. So the music is not a send up. Which does come as a surprise if you've just seen the promo hype and haven't heard the record. There's no question that the million dollars worth of sales that the record has racked up comes directly from the grooves.

As for the Blues Brothers' mythology (knew we'd get to that), well it's just as theatrical as Alice Cooper and David Bowie in their wilder days. In fact, the Blues Brothers is theater, but theater with a hot musical score.

This is the premise of the theater involved: "Hailing from Calumet City, Illinois, the Blues Brothers — orphans Jake and Elwood — paid their dues in after - hours clubs and black - light bars across the steel belt (whenever Jake was out of jail and Elwood took time off from the Taser factory). Curtis, the janitor at the Rock Island City orphanage, is credited for being a major influence in their developing musical career."

Got the drift? Well if you're a Blues Brothers fan you better get it because you'll need the info later on. As we go to press plans are for Elwood Blues (Aykroyd) and Jake Blues (Belushi) to make their first Blues Brothers movie.

Part of the magic of the Blues Brothers is, of course, the theater Aykroyd and Belushi created in the roles of Elwood and Jake Blues. Their stage costumes — cheap black suits, white shirts, skinny ties, and black felt hands — and their antics — high stepping it between songs — are amusing and will probably make the movie fun. But what comes across on their record is something more sincere and honest than a blues riff. They both seem to understand what tunes like "Soul Man" and "Can't Turn You Loose" (used as the opener and closer on the lp) mean as rock music. The rhythm, drive, and energy of the record are what keep the Blues Brothers from being tired camp and make them into an exciting and enjoyable duo as any others who've trod the boards trying to get the audience on their feet. In fact, the album was recorded live at the Universal Amphitheater in LA and you can hear how hot the band and Jake and Elwood are on the tracks.

As John Belushi says about Jake and Elwood, "Hey, this is no joke!"□

HIT PARADER'S DISCO REPORT
BEHIND THE DISCO SCENES Part 1

What's going on here?

The *Saturday Night Fever* album sells more copies than any album, ever. All-disco radio station WKTU in New York City, within months, replaces previously top-rated WABC. The Rolling Stones and Rod Stewart have huge disco hits. TV's "Midnight Special" goes disco for 13 weeks. The Village People probably could sell out Madison Square Garden tomorrow night.

While everyone on the music industry has been waiting for "The Next Big Thing," clearly it's been right under their noses for the past four years. It didn't happen all of a sudden, but "suddenly" disco is everywhere, and doesn't it sound right?

One who surely thinks so is Vince Aletti, who for the past four years wrote the important disco column in *Record World*. He was, without doubt, the only established rock critic who listened to, much less liked, disco music.

Now he's vice president of A&R at RFC Records (Warner's new disco label) and, sitting in his temporary new offices at 75 Rockefeller Plaza, Aletti reflected on the disco "phenomenon."

Surrounded by expensive audio equipment and piles of tapes, Aletti said, "Two years ago there was a certain resistance to disco, but now it's been around long enough to get rid of most of the attitudes against it. Attitudes that called it 'mechanical, monotonous, predictable music.'

"Obviously that's true of the lowest denominator of disco music, but there was always a lot of disco music that people refused to hear. Now that it's getting played on the radio, people are hearing a better choice of what's played in the clubs.

Donna Summer started it off...

"Suddenly rock critic friends of mine come up to me and tell me they like disco," smiled Aletti. "It's easier for different kinds of music to co-exist now. I think New Wave took some of the pressure off disco. New Wave gave rock and roll people something to care about, it brought back enthusiasm, and that's what disco is about.

"People who like disco are real fans, people who care about music, people who are crazy for records, and for a long time that was gone in rock and roll.

"Disco music tends to be very self-absorbed. It's about sex and dancing and having a good time. Those are the basic

Even the Rolling Stones have a huge disco hit

The Village People probably could sell out Madison Square Garden tomorrow night...

Cher's on the charts with her disco hit, "Take Me Home"

topics. But there are a lot of real emotional, R&B-type lyrics, too. I don't think the lyrics will get too serious, or agonize over world problems.

"I've heard a D.J. refuse to play a record because it was too 'down' — and he didn't want to bring that mood to the dance floor. The atttitude is to be up."

The industry's reaction? "Record companies used to hire 'house hippies' to tell them about rock and roll," says Aletti. "Now they hire disco freaks. There is a sense of panic. Every company that doesn't have a disco act is dying to have one. In the past six months there's been more disco activity than in the past four years. Everyone realizes that it's a big business, will make money, and won't go away."

Aletti credits Casablanca Records' president Neil Bogart as being the only top-level executive to get heavily involved, early, with disco. "It had partly to do with lucking onto Donna Summer and sticking to it," Aletti says, "but Neil also had a lot of foresight and enthusiasm. He didn't get into it thinking he could make a fast buck, he really went out dancing."

Do you think he's sexy?

Aletti adds, "Of course there were other important people. Ray Caviano (president of RFC Records) and certain disco promotion people in New York were key people in making others aware of how important disco was. And smaller labels like TK, Salsoul and Prelude were the most committed, and kept disco going on a level long before the big companies accepted it."

How long can it last? "Disco has become such a serious fad, and anything that becomes that big probably can't last forever," Aletti points out. "In terms of dancing, how long did the Big Band era last? It seems that this had had more longevity already. But if it falls back from being a major fad, there will always be the hard-core dance crowd that will go out, and even if disco falls off as a social phenomenon, without the impetus of the clubs, the music will still be there."□ From Lisa Robinson's Rock Talk.

Next month, Casablanca Records' president Neil Bogart talks about disco's "early days" and tells why he's having the last laugh.□

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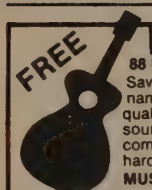

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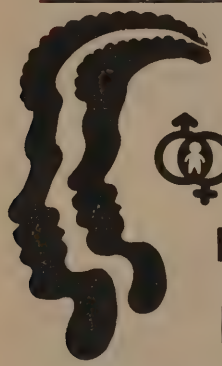

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GUITARS and AMPS: RORY GALLAGHER

RETNA

Guitars: On stage, Rory plays a 1961 Strat, but occasionally switches to a Gretsch with a Gibson pickup or a Telecaster for open tuning. For an acoustic song, Rory uses either a Martin D-35 acoustic guitar or a 1935 National metal body dobro (Aordian model) with only one resonator, rather than the usual three, for a banjo-type effect.

Studio: He uses the same guitars but sometimes experiments with a Vox 12 string, a Gibson Junior, a Silvertone guitar, and "other odds and sods I've picked up." "As a rule," he adds, "I use the Strat first and then maybe add some rhythm with another."

Amps: Rory uses a 1954 Fender Bassman and either an Ampeg VT-40 or a 1960 Fender Concert. He prefers these sort of amps, with the four ten-inch speakers. "I don't believe in a wall of amps."□

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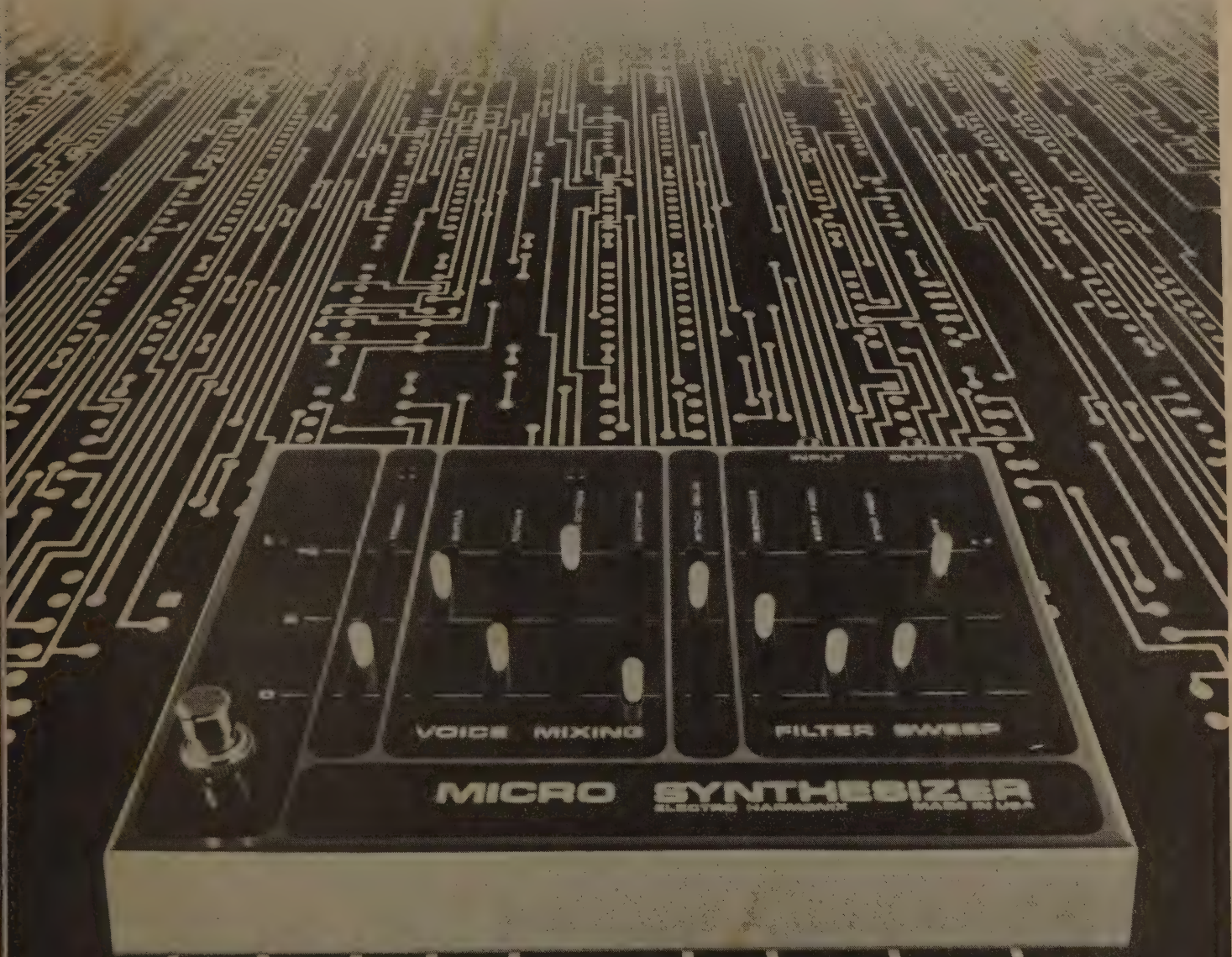

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"I had a scarf on once, I wrapped it around there, and it looked good. It's nice to hide behind, whip it around."

Bob Gruen

AEROSMITH ON THE LINE

Among the really big power bands, Aerosmith stand as the current platinum rockers carrying on a tradition that has included The Rolling Stones, Led Zeppelin, and a half dozen other stadium fillers. To more fully appreciate the energy and ideas behind the Aerosmith success, we present some observations on rock and other subjects from the band.

HOW DOES THE BAND FIGURE IT?

"I judge our music on whether it gets me off or not," says Joe Perry. "All I ever cared about was playing."

Steven Tyler puts it another way: "There's one thing that keeps me doing it, and that's that I love it, I believe in it."

THE EFFECT CONSIDERED

"When we're onstage ... it's like writing a song, and bringing it to the band, and hearing what you sat down at the piano and tinkered with come out through all those amps, it's like you build, it's like a climax. The Beatles were a perfect example, they did it very tastefully," observed Steven Tyler.

WHY ARE THEY DOING THIS?

"Because nobody's doing it," says Steven Tyler. "Nobody's rocking out. They're getting dressed up for a masquerade, or doing this or doing that, but no one is getting up and rocking out."

IT'S THE PEOPLE WHO COME TO SEE THE BAND IN THE BEGINNING WHO COUNT

Steven Tyler said, "My father is a professional musician. He's a piano player, teaches, plays classical, and I grew up on piano. When I finished high school, it just came so natural, it was so easy ... and then the money came afterwards.

"But there were a lot of people who didn't believe in what we did, in what we were doing in the beginning."

STEVEN TYLER ON LEAD SINGING

"I miss playing instruments very much. I play on the albums. Guitar, a little drums here and there. But I definitely miss that. It's something to do, sometimes there are a lot of dead spots up there."

TYLER'S SCARFED MIKE STAND AND WHY?

"I usually don't answer that. I don't know, I had a scarf on once, I wrapped it around there, and it looked good. It's nice to hide behind, whip it around."

DID AEROSMITH THINK THEY'D EVER BE THIS BIG?

"Definitely not," says Joe Perry.

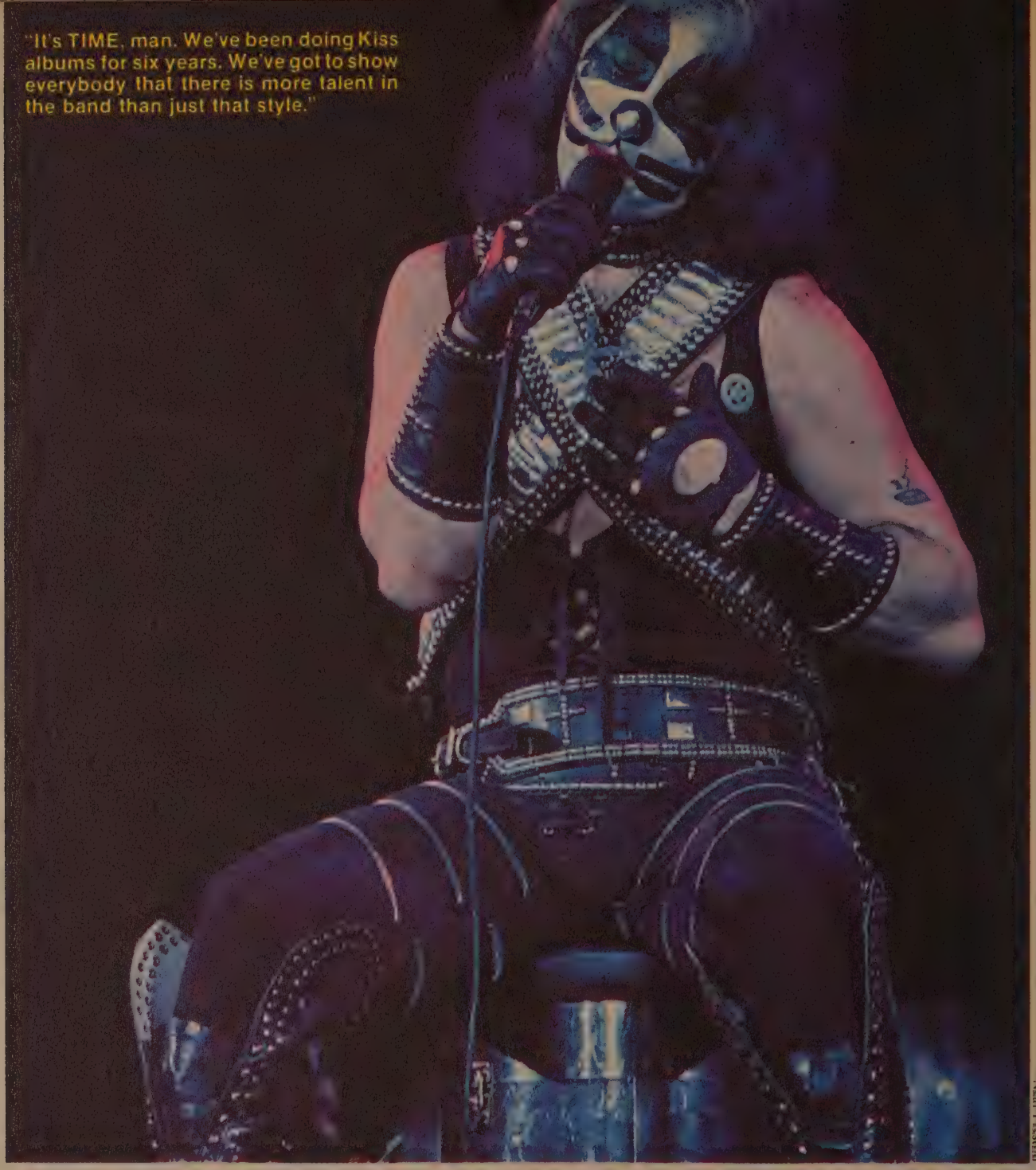
(continued on page 58)

"When we first started the whole scene was different. The huge places we're playing now, well, the Beatles did it, and the Stones did it, but now it's commonplace to do those places..."

Bob Gruen

"There's one thing that keeps me doing it, and that's that I love it, I believe in it."

Joe goes into a solo during a sold out Aerosmith show.


"It's TIME, man. We've been doing Kiss albums for six years. We've got to show everybody that there is more talent in the band than just that style."

Neal Preston

TOSSIN & TURNIN WITH PETER CRISS
Kiss Cat Conversation

A lot of rock musicians will tell you how hard they worked to make it. Don't believe them. Well, believe a few of them, but remember, it's a lot harder to get up at six in the morning to stumble to the assembly line than it is to get up at one in the afternoon and go to the rehearsal hall to play guitar. Not that trying to make it in rock is easy, most rock musicians never make much money, but it's a much less difficult life, even being poor, than a lot of things they might have to do in life.

Peter Criss is an exception to this general rule. Peter has more than paid his dues. He put in a couple of lives in rock before Kiss was ever formed. He's one of the few genuine achievers in a business filled with luck-outs. So it's with great pleasure that we conduct this conversation with Peter.

— The Editors

The first time I got to sit and talk with Peter Criss was several years ago, at a time when Kiss seemed to be standing on a precipice between fame and failure. The band had developed into sort of a sensation, but they were desperately in need of a big hit single so they could finally put it all together by getting the kind of radio airplay they needed. (Most radio stations, no matter what they say now, didn't play Kiss records until long after Kiss were a big act.)

Peter had invited me to his newly acquired apartment in New York City for my interview. We sat in his living room, talking about the band, what they were doing and what they were trying to do. In the middle of the interview Peter pulled a small reel of tape out of his bag and walked over to his tape recorder. "I want you to hear this song I wrote," he said with the straightforward sincerity that is one of his attributes. He threaded the tape and I listened to a slow ballad — very un-Kisslike to be honest. The next time I heard the song — more lavishly produced, but the same sound — was on the radio as a hit single. It was "Beth", a sincere ballad Peter had written about his girl (who is not named Beth, by the way, but Peter explained the name Beth fit the song). As a result of that single, Kiss had the hit they needed to boost them high onto the charts, and Peter had demonstrated a remarkable ability to write and sing that, to be honest, I don't think anyone expected.

To me, the interesting thing about Peter when he played me that tape, was not that he thought he had a hit record, but that he felt he had managed to convey in music some emotions that he honestly felt. And, truth be told, that's what rock is about.

When it came time for each member of

"If you think about it, the sounds have changed so much. Like now the Bee Gees are in, and disco is very big. I mean I thought disco would last for a year..."

Bob Gruen

Kiss to record a solo album, Peter went about making his album in much the same way that he wrote "Beth".

Peter speaks of the Kiss solo's in terms of The Beatles, one of his favorite groups. He sees the albums as the opportunity taken by Ace Frehley, Paul Stanley, Gene Simmons, and himself to 'break out and do their thing.'

"It's *time,* man," says Peter with great emphasis. "We've been doing Kiss albums for six years. We've got to show everybody that there is more talent in the band than just that style."

Peter is concerned with the music getting across, and he says so rather more bluntly than most rockers in his position would. "A lot of kids just dig the show. Half the time I don't even know if they know what the hell we're singing about or what we're playing about. With 'Beth' they really listened because it did make the top ten, I did win a big award for it. They're going to listen again now (to the solo albums). I think it's going to make my audience bigger."

With his solo album, Peter traces his New York roots. In fact, the album has a New York City feel to it. Peter emphasizes that the album "is New York. Because I played clubs like Trudy Heller's and The Metropole. I played with Joey Dee for a while doing 'The Peppermint Twist'. There's a song I do called 'I Can't Stop The Rain', I open it up in an echo chamber like I'd be in a subway in New York. You know, this is New York. And it is very New York. I did some tunes in New York City, but I did the rest out here (LA). What I was afraid of was LA musicians — thinking oh man they're so laid-back, and let's take a health salad break, you know I'm not going to really get any kick-ass music from them and they're not going to play real New York City for me, but I was fooled. Because Vinny Poncia, my producer, was from Brooklyn, and he grew up in the streets also. He got musicians that really played very streetsie, very New Yorkish, which I needed very badly because I'm from New York. And I'm proud of it. I'm really from Brooklyn."

To achieve a unique sound on his album, Peter and his producer created a unique atmosphere in the studio. "Vinny set my drums up in the middle of the studio and put the other musicians around me. He's the only producer I've ever seen who instead of sitting behind the board inside the control room playing it cool, sits outside in the studio. When I met Vinny and I set up that way I instantly got respect as an artist."

Among the songs that Peter chose for his album was Bobby Lewis's "Tossin And Turnin". "I always liked it because I have insomnia, and I can't sleep at night, I related to it, I used to do it years ago, and I thought of it and Vinny came up with it anyway. It's a great tune, I love it."

Peter recognizes trends in music outside of Kiss. He points out that sounds have changed, even in the time that Kiss has been together. "If you think about it, the sounds have changed so much. Like now the Bee Gees are in, and disco is very big. I mean I thought disco would last for a year, it's the biggest thing happening. And the song, 'You Matter To Me', is very disco, I did it as a disco tune, only my way. It's an old style, that we know about, that I brought back, and to them it will be a new sound all over again. Music is a circle, clothing's a circle, everything's a circle, it comes back. I want to bring back that era when Sam and Dave, Motown was really big then, and they had The Supremes and Shangrilas, and it was really a happening era. It was dancing music, and now dancing's back."

Bob Gruen

When it came time for each member of Kiss to record a solo album, Peter went about making his album in much the same way that he wrote "Beth."

As for the future, Peter is excited about Kiss plans. After their tv movie, and the solo albums, Peter sees Kiss upcoming events as "We want to do another motion picture and do a soundtrack for it, like 'Help' or 'Hard Day's Night' and we'll probably do a three month stadium tour next summer. And we haven't been around by then for probably two years so kids will be dying to hear us and by hearing these (solo) albums they'll be dying to hear these songs, so it's going to be great."□

— Richard Robinson

KEITH RICHARDS THE LAST ROCK HERO

"Trouble is, I don't know if Roots Reggae is what people want to hear from me. I've been playing mostly reggae with Tosh's band and either I cut some more to make a complete album or I'll leave it in the warehouse."

Jenny Lens

Exclusive Interview From London

by Chris Welch

Keith Richards, one of the last heroes of rock and roll is planning a solo album. And the news has already caused a wave of excitement among fans of the Rolling Stones' guitarist who was a rebel and tearaway when Johnny Rotten was still at kindergarten.

Keith epitomizes the hard living, fatalists who made up the British rock scene of the sixties. And he is one of the few survivors of a business that has taken a terrible toll in lives, careers and reputations.

Only recently Richards faced the prospect of a long term of imprisonment in Canada on drug charges, and even now, there is the possibility the original verdict by an enlightened judge may be overturned after howls of protest from conservative Canadians.

Keith made a surprise visit to London to see his old country to celebrate Christmas and the New Year, and during his stay at the opulent Ritz Hotel

Michael Putland

"They've put out the old Chuck Berry song I recorded called "Run Rudolf Run," coupled with "The Harder They Come" and no one likes it!..."

in the heart of Piccadilly he took time out from arguing with his girlfriend Anita Pallenberg to talk to us about his drug problems, his personal plans and the future of the Stones. And he also added a few swipes at his brother rock stars from Sid Vicious to Rod Stewart.

First Keith revealed he has been recording in Jamaica with reggae musicians from Peter Tosh's band. "Trouble is, I don't know if Roots Reggae is what people want to hear from me. I've been playing mostly reggae with Tosh's band and either I cut some more to make a complete album or I'll leave it in the warehouse. When I've got an album's worth of material in front of me, then I'll think about releasing it. I've got Robbie Shakespeare on bass, Sly Dunbar on drums and Robert Lynn on piano.

"I'm drawn to reggae because there's nothing happening in Black American music. They're going through the disco phase. It's very popular and no wonder people are drawn to it. The temptation to make those records is strong."

"Reggae took off because there are more Jamaicans in Britain and America than there are in Jamaica! Bob Marley has created an international status for reggae and now Africa will be a big market for the music too."

Did Rastafarians accept Keith Richards playing reggae?

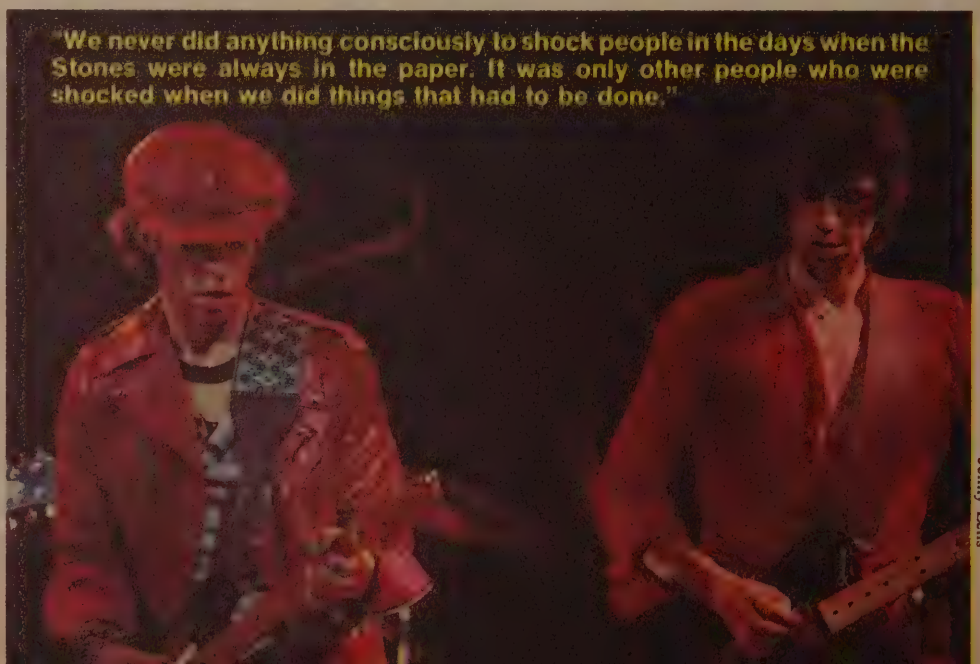
"As far as I'm concerned, I'm not white and they're not black. It's just something you don't think about. They make me feel very comfortable when I'm working with them. I've been going to Jamaica for over ten years. People will say: 'Oh he's doing his reggae bit.' So I might just put my reggae recordings into the vaults until it is more acceptable to people." Did Keith feel a weight had been lifted from his mind now his drug bust in Canada was over.

"Considering my heart was thumping all last year, I feel quite good. A change is gonna come! But I don't feel a weight has been lifted from my mind because they've put in an appeal in Canada and we're back to square one.

"I don't have to go through the whole case again, but if the appeal judge says the trial judge was wrong, then I'm back where I started.

"It was very boring standing in the dock. I thought the judge was fair, but now they've turned it into a stupid internal squabble: It's Canada v. The Rolling Stones. I'll have to play a charity concert for the blind and we'll probably do it in Toronto with the Stones and Peter Tosh.

"People have compared us and Andrew Oldham, to Malcolm McLaren and the Sex Pistols. But it was too obvious to work and it didn't. I'm sure Johnny Rotten realized that it was all a set-up, and went along with it, while the others in the group couldn't think of enough swear words to keep it going!


"We never did anything consciously to shock people in the days when the Stones were always in the paper. It was only other people who were shocked when we did things that had to be done."

Jenny Lens

...we still get a kick out of playing or else we would retire tomorrow. Nobody in this band can be persuaded to do something unless he wants to do it."

Jenny Lens

We never did anything consciously to shock people in the days when the Stones were always in the paper. It was only other people who were shocked when we did things that had to be done."

"The Stones have got to play this year, we've gotta play all over Europe. I can't say where or when yet, but I can say who! Originally we were going to come to Europe last year and we still get a kick out of playing or else we would retire tomorrow. Nobody in this band can be persuaded to do something unless he wants to do it. Charlie Watts hates going on the road, but he likes it enough to still pack his suitcase. He only ever carries a hold-all with a change of clothes in it, because he likes to pretend he's going to go home the next day."

Would Keith like to do some shows on his own?

"No way. I couldn't do what I do better in another band. Sometimes I might record the odd song alone, but that's the way we've always worked. Mick might say to me: 'Your rough tape has got the best feel, why don't you do that one." But we still work closely on songs. It still comes together even when we haven't seen each other for months. We help each other on songs like 'Miss You' which came together during the 1976 tour of Europe. A lot of our songs take a long time to come out. I thought 'Some Girls' was the most immediate album we had done in a long while and you can't argue with seven million sales. It took off just at the right period in the band's evolution.

"We're working on a new Stones album right now and I guess we've done about fifty per cent of it. But that doesn't mean a lot because most of the stuff on our albums comes on the spur of the moment. I just go into the studio and write it. 'Beast Of Burden' came up that way."

Did Keith have a solo single released in the States?

"Yeah they've put out the old Chuck Berry song I recorded called 'Run Rudolf Run,' coupled with 'The Harder They Come' and no one likes it! It was cut in London two years ago. I think they are playing it on the East Coast a bit, but they're not releasing it in Europe yet. They're letting the Americans suffer first."

Keith has never been the healthiest of rock stars, and for a long time his gap - toothed smile rivalled Keith Moon's corroded dental work.

"Miraculously, due to abstinence and prayer, my teeth grew back!"

"I think I was late developing. Nothing an expensive operation couldn't cure."

Did Keith regret starting to take hard drugs?

"No, I don't regret nuthin'. I just got bored with it. It would take more than the Mounties to turn me off something. If I really wanted to stay on it, I'd stay on it. Because I know damn well that in prison you can get as much as you want. When I was in prison in England in 1967 my first day there, another inmate tapped me on the shoulder and asked me if I wanted some hash. That was years ago. Can you imagine what it must be like now? All you've gotta do is bend over twice or have the right amount of tobacco and you've got whatever you want."

But did Keith feel better mentally now he had given up heroin?

"Different and I suppose you could say healthier. Although I must say in fairness to the poppy that never once did I have a cold. The cure for the Common Cold is there, but they daren't tell anybody because they would have a nation full of dope addicts. I don't recommend drugs to anybody. It's really wrong when 12 year olds are on the streets scoring dope with strychnine thrown in to give it an extra flash. The worst thing is the ignorance of people taking things without knowing what they're doing."

You need the freedom and life style to be able to indulge in drugs.

"I don't know if it's that. Half the reason I got drawn into it was because I didn't have a lot of freedom and time off. If I'd had the freedom I could have dragged myself off to somewhere remote for three months and cleaned myself up and pulled myself together. But in this business there is always a new tour to do, and before you know it, five years have gone. I started getting hooked ten years ago. That was into squeezing blackheads! Now I'm pulling out grey hairs - ha ha!

"But now I can remember what each show was like afterwards, without having somebody tell me. I did a lot of shows when I was completely out of my brain. One show was just like another, and it was like a tunnel that got smaller and smaller."

As we talked Keith drank his way through a bottle of vodka, and eventually he fell unconscious onto the bed. Whatever it is that drives rock and roll musicians, there is no stopping their all-out drive towards self-destruction, by whatever means. □

HIT PARADER

ROBERT GORDON DANCES TO ROCK BILLY BOOGIE BEAT

Robert Gordon has finished recording his third album. It has the intensity of the first two, but this one is also different. It's his first for his new record company, RCA. It has purity; an almost ethnic facade. It is the most unwaveringly Robert Gordon of the three albums.

This new album is called *Rock Billy Boogie*. "They're pressing it in white vinyl," Robert Gordon says with pride. That is pretty classy. But then Robert feels that things are going well at the moment.

First of all the record is all recorded and awaiting February release. "It's been four months since we started," says Robert. "We had already started it before signing with RCA. We had not quite half of the tracks done before signing."

Chris Spedding, British guitarist extraordinaire, was part of the studio line-up. "He was hired to come in and play guitar," says Robert. "He's moved here. It's sort of the same thing that happened with Link you know (Link Wray, who toured and recorded with Robert during his first two albums). And we'll take it from there. I found out about him when I heard a song that he recorded called 'Wild Women'."

For the album Robert used the rhythm section that he'd had for the past albums, Howie Wyeth and Rob Stoner. But this also has undergone a change. "In the studio I also added a fellow from Nashville, Scotty Turner who played rhythm guitar all through the record, and co-wrote two songs, 'The Catman' and 'I Just Me A Memory'. I met Scotty through a mutual friend who I met when I was in Paris.

"Scotty came to New York and we wrote and recorded and actually did some dates with us, but he's not going to be going on the road with us. I think we're going to keep it as a trio.

"In fact I've changed the rhythm section. The tour rhythm section, and I'm thinking to the next record as well, because I'm really excited about these people. A friend of mine in Springsteen's

 ALL PHOTOS BY BOB GRUEN

band whose opinion I respect said he heard this cat who used to be in Asleep at the Wheel who plays a wild upright. I finally tracked him down so he's now in the group. I'm really excited about that. His name is Tony Garnier. My drummer is Bobby Chouanard plus Chris Spedding on guitar."

Now that Robert has gotten everything reorganized, I ask him where he wants to wind up. "Well, ultimately just selling lots of records, being able to pull off live what I do on record. The whole thing has to really work together, visually as well as musically. I'm just looking for the best possible people I can get. Chris, you know, Chris is outrageous, he's just a killer guitar player. He's real solid, real strong, and he's got a real feel for this kind of music. He can play just about any kind of styles. But I think he's got a real feel for this."

We get to talking about the new album. Robert explains, "It's called *Rock Billy Boogie* because that's the title cut, and it sort of sets the stage for the album. But I think at the same time there are things like 'Wheel of Fortune' on there which are totally left field. You know, an old Kay Star song that we did a totally different version on. Also there's some very country oriented type of things on here. Not intentionally to try to hit that market, but because I really dig that type of music."

One interesting quality of this record of Robert's is that it is 'clean', meaning it has a purity of sound and dynamic energy. "I don't know," says Robert, "That's the way I like it. There's a few songs we have strings on, a legitimate string section, like 12 strings, but it's still very clean. I think it's just the way Richard Gottehrer records and the way I sort of hear things too."

The vocals are as strong as anything Robert has ever sung into a mike, perhaps stronger. Robert seems in control. "I'll

(continued on page 60)

"After the split with Link I was sort of walking around wondering what the hell I was gonna do."

Robert Gordon at the Lone Star live

OUTLAWS

Crossing Over The Mason-Dixon Line

by J.C. Costa

"We're always changing stuff. If we ever stop changing, we're in trouble."

Playin' To Win, the Outlaws' fifth album for Arista Records, represents a significant transition point for the guitar - army commandos from Tampa, Florida. At least the record company seems to think so. With a barrage of dogged "this is *the* album" promotional literature accompanied by earnest handwritten notes that could send more suspicious writers reeling into an advanced state of hype - paranoia, they bludgeon home the point that the Outlaws can no longer be thought of as just another Southern boogie band riding the long instrumental jam to the top of the charts. That *Playin' To Win,* produced by an Englishman named Robert John "Mutt" Lange who has worked with Graham Parker & The Rumour, City Boy and The Michael Stanley Band, is an album of *songs* which undeniably transcends the litany of incandescent guitar riffs that has become the Outlaws' stock-in-trade.

Fortunately, there is a nugget of truth contained within this well - meant blizzard of overstatement. The material has indeed been tightened up; most of the songs are neatly structured affairs with conscientiously melodic hook-choruses, abundant harmonies and a matured sense of pacing. The sizzling guitars of Hughie Thomasson, Billy Jones and Fred Salem now serve as an integral focus for the arrangements with sharply

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defined solo parts and brisk multi-tracked transitions that tie verse and chorus together.

Some of the tunes, most notably "Take It Anyway You Want It" (the single), "You Are The Show," "Falling Rain," and Ian Sutherland's "Dirty City," may even work themselves into the Outlaws greatest hits collection which already includes "There Goes Another Love Song," "Hurry Sundown," "Freeborn Man" and "Green Grass and High Tides," the climactic instrumental centerpiece that was a must for any group with a Southern heritage.

This revised approach to recording did not come easily for a group accustomed to the more relaxed parameters of the concert hall. Working with Lange, the record company's choice as producer, meant more than overcoming an initial case of "limey-redneck" culture shock. Asked about the physical differences in studio procedure on the *Playin' To Win* sessions during a boisterous group interview at New York's St. Regis hotel, Billy Jones commented: "Physically? Yeah, it was a lot different.

"Twenty hours a day. We were used to screwing around and not doing a whole lot of work in the studio, and this guy (Lange) was really a slave driver. Twenty hours a day with no days off." Hughie Thomasson, whose infectious laughter was a constant theme during the rambling and somewhat incoherent interview, was quick to follow up on Jones' rather grim opening salvo: *"Some* of us were working twenty hours a day while others were basking in the sun on Lake Lemear."

This question of time spent recording transcended a mere question of studio discipline; nothing less than a total reordering of the band's musical priorities was at stake. Somewhat defused by Thomasson's pointed asides, Jones expanded on his point: "We were trying to get ourselves more involved with the music instead of just playing hot riffs. There's millions of guitar players around who can play hot riffs. We wanted to coordinate the guitar playing with the songs themselves on this album." Asked whether the material was actually set before going into the studio, Thomasson retorted: "Yeah, but it didn't do no good. It just got ripped apart and put back together."

"We're trying to expand our audience a little bit instead of just drawing the same type of people. We want to keep those people and draw more..."

Like most Outlaws albums, *Playin' To Win* has a "live" feel to it, especially the solid rhythm section sound of bassist Harvey Dalton Arnold and drummers Monte Yoho and David Dix. This time around however, the naked intensity of the Outlaw guitars has been channeled into a more modern, streamlined approach. A minor point, perhaps, but it represented a major philosophical change for musicians steeped in electric guitar purism. As Jones pointed out: "This time we went in with a different attitude. Before, we were always the *last* people in the world to use special effects on guitars. This time we used everything."

And yes, there is an ample dose of phasing, flanging and echo on the guitars, particularly on the moody introductions to more stately efforts like Thomasson's "You Are The Show" and "Dirty City." Soft pedal steel fills can also be heard emanating from Freddie Salem's surprisingly effective "Falling Rain." Besides beefing up sagging song structures, Lange's major coup on this album was figuring out a way to highlight the lead guitar interplay that

(continued on page 61)

FOREIGNER'S PLATINUM-VISION

Bob Gruen

Foreigner accepts the MUSIC LIFE award in Tokyo

THE HIT PARADER INTERVIEW LOU GRAMM

by Deane Zimmerman

With a debut album that went platinum four times and then "Double Vision," which sold five-times platinum, plus six consecutive hit singles, Foreigner has a track record that would make any group proud.

After their highly publicized "Around the World" tour, Mick Jones, Ian McDonald, Lou Gramm, Al Greenwood, Ed Gagliardi, and Dennis Elliott went their separate ways for a well - earned vacation.

Phoning from his "tiny little house on a couple of acres" in upstate New York, lead singer Lou Gramm reflected on Foreigner's overwhelming success. It was still several weeks before they were scheduled to begin recording their third album (in Miami's Criteria Studios) and, while enjoying his time off, Lou was looking forward to getting back to work.

"I've been trying to put my lyrical ideas into story form, or some kind of form that's workable in music," he said, "I think that towards the end of this week, I'll get together with Mick and Ian to start on the new album."

HP: Are you concerned about falling into a rut?

Lou: We're very aware that it could happen. We see it happen to other groups but I've got a very good feeling about the way the individuals in the band are progressing as writers as well as players.

We've made a lot of progress since the first record and there'll be even more with the next one. I have ideas that are nothing like anything that's on either of the last two albums and I imagine that it's pretty much the same for the rest of the guys.

If we ever get too deep, and the creative input isn't there, I'm sure that we'll disband, but I don't see it happening.

HP: Do you get tired of being compared to other singers, like Paul Rodgers?

Lou: Yeah, it's a little irritating but I try not to take it to heart. I get a lot of negative comparisons with either Robert Plant or Paul Rodgers, or this or that ... I suppose it's pretty normal for people to draw comparisons but I don't see it that much, I think we all drew pretty much on the same groups. There might be some similarities in the texturing and the vocals but I try for an honest delivery and I know I'm my own singer.

HP: Was touring around the world a "dream come true"?

Lou: I loved it but I had never thought that much about it. I wanted to see the states, to go to every corner of the United States, but Europe, Japan and Australia was more than I could think about.

HP: Which was your favorite country?

Lou: Japan. I felt an incredible rapport with the people and the landscape was really beautiful. It's a little too Westernized, but I like the Oriental culture. We went to the place where the samurai warriors are buried and saw a lot of the relics. That was interesting. I enjoyed Germany too.

HP: Is it true that German audiences clap in unison?

Lou: I didn't notice that, I really didn't, but they're very vocal. I don't know what they were shouting but it was great.

HP: Do the audiences respond differently from country to country?

Lou: Yeah, I noticed quite a bit of difference. For instance, the Japanese

Bob Gruen

Bob Gruen

"I'm aware of the audience, it's not like I'm playing to a blank wall. I pick out faces and I take enough time to sing to the people with obstructed views..."

Neal Preston

"After touring for a year and playing a lot of the same songs you're really in a creative lull for awhile..."

audience — they get just as crazy but I think they're a little more polite, they're better listeners and they take a great deal of time to get involved in the lyrics — translated of course. I think they generally want to go a little deeper than the average group of people we play for. The European audience is crazy, just like in America. Maybe even a little more violent.

HP: Do you feel a sense of responsibility to the audience?

Lou: To a certain extent, but not to the point where it inhibits your performance. You've got to be confident enough and loose enough to take it lightly and have fun. You could get too wrapped up or involved with the responsibility...

I'm aware of the audience, it's not like I'm playing to a blank wall. I pick out faces and I take enough time to sing to the people with obstructed views, or seats behind or just off to the side. It's not like you neglect them and sing just to the first few rows.

HP: What's your life like when you're not on the road?

Lou: I try to keep it very low key. I don't go partying with the music celebs and you won't see me turning up at every rock concert that hits New York. I really try to do normal things, more or less as a counter-balance to the life I lead on the road. I do a lot of listening to music. I listen to a little bit of everything and I like some of the new groups that are coming out. I like Tom Petty a lot and I like Cheap Trick ... I have the radio on all the time and if I hear something that attracts my ear, I'll go out and buy the album.

I enjoy being turned on to new things, it inspires me. After touring for a year and playing a lot of the same songs you're really in a creative lull for awhile but if you start listening, other people's good work inspires you to get back into it and get ready for the next album...

I also have hobbies and interests outside of music. I really love high - performance cars and tinkering under the hood. Even in the winter, I have a wood-burning stove in my garage and I spend a lot of time tinkering around with my car. I've been into it ever since I was old enough to drive.

HP: What kind do you have?

Lou: I've got a Z28 Camaro and I'm getting a Porsche.

HP: Can you take a car apart and put it back together?

Lou: Pretty much, but I wouldn't be totally confident. I know the basics and I think I could do it but I have friends who watch over my shoulder and make sure I don't destroy anything...

HP: You seem to be successfully avoiding the rockstar image...

Lou: Yeah, I don't think of myself as a celebrity. People who know who I am treat me a little differently but I don't think of myself that way. I don't like to dress up at all, I have a silk top or two but it's even difficult for me to feel comfortable wearing that onstage. I'm really a t-shirt and jeans type of person and on this next tour, I think I'll be going back to that even more.

HP: Are there any other musicians in your family?

Lou: Yes, I have two brothers, one older and one younger. They're both incredible musicians, plugging away trying to make it. My older brother Ben is a studio musician, working in Manhattan. He's a great drummer and a good singer too. He's into jazz fusion. My younger brother Richard sings and plays excellent guitar.

(continued on page 62)

"I don't like to dress up at all. I have a silk top or two but it's even difficult for me to feel comfortable wearing that onstage."

Bob Gruen

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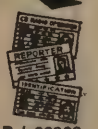

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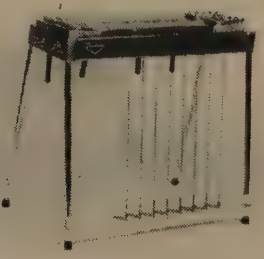

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48/Sultans Of Swing

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44/Tragedy

54/Wait Here
43/Watch Out For Lucy
48/Wheels Of Life

HIGH ON YOUR LOVE SUITE

(As recorded by Rick James)

RICK JAMES

Baby baby baby
Yeah ooh yeah.

I'm high
I can't come down
Ever since you came around
I'm high
And there's no doubt
You feel so good
You're so far out.
Baby baby baby
Girl you know you turn me on
You're so sexy sister
Sing your song
Baby baby baby
Girl you turn on all my fire
And your sweet love takes me higher
I'm high, high on your love
Yeah yeah yeah
I'm high, high on your love oh.
I'm high
Too high to cope
I'm high on love
Ain't had no dope
I'm high
It's such a thrill
You said I could
I said I will.

(Repeat chorus)

I'm high (get on up)
On your love (get on up)
Everybody get up
(Everybody get up
Get high on the funk)
High on the funk get up
High on the funk
Everybody get up
Let's dance on the funk
Let's sing on the funk
Get high on the funk.

Hi there, hi there
Hello everybody
Buffalo, L.A., Atlanta, Georgia
Chicago, New York
Gettin' high on the love y'all
Well gettin' a little stoned
Play on it, play on it, play on it
Funk, play on it.
I'm high, high on your love yeah
I'm high, high on your love
Hit me uh.

Give it up (one more hit)
Of your love (one more hit)
Give it up (one more hit)
Of your love (one more hit)
Give me one more hit li'l babe
(One more hit, one more hit)
Hey one more hit of music.

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FOUR STRONG WINDS

(As recorded by Neil Young)

IAN TYSON

Four strong winds that blow lonely
Seven seas that run high
All those things that don't change come what may
But our good times are all gone
And I'm bound for movin' on
I'll look for you if I'm ever back this way.

I think I'll go out to Alberta
Weather's good there in the fall
I got some friends that I can go to workin' for
Still I wish you'd change your mind
If I asked you one more time
But we've been through that a hundred times or more.

If I get there before the snow flies
And if things are goin' good
You could meet me if I sent you down the fare
But by then it would be winter
Ain't too much for you to do
And these winds sure can blow cold way out there.

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WATCH OUT FOR LUCY

(As recorded by Eric Clapton & His Band)

ERIC CLAPTON

They're marveling at you
Just a work your thing
And he'd like to have your fun
He'd like to find a girl in his kind of world
When his working day is done
Well he'll spend all his money on Friday night
Wake up in the morning broke
Well he had a run in with little Lucy then
Believe me that ain't no joke.

Watch out for Lucy
Though she may look frail
Excuse me Lucy darling don't you use me
I don't want to land in jail.

He started out working in a cafe
Making money up on his side
He was free and easy
Ev'rybody's friend couldn't keep him satisfied
Well her honey walked through with his cash in hand
His heart up on his sleeve
Trying to warn him about her ways
But never did succeed.

Watch out for Lucy
Though she may look frail
Excuse me Lucy darling don't you use me
I don't want to land in jail.

Well the trap was sprung with her old bills
You should have heard little Lucy sing
I want a cadillac car, a beautiful home
A thousand diamond rings
He found our hero in the gutter with diamonds
And he had a gun
He done it for love and Lucy
And ended up on the run.

Watch out for Lucy
Though she may look frail
Excuse me Lucy darling don't you use me
I don't want to land in jail.

Watch out for Lucy
Though she may look frail
Excuse me Lucy darling don't you use me
I don't want to land in jail.

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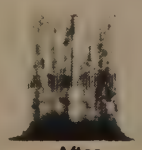

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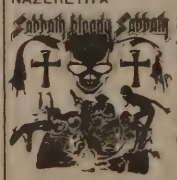

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posters

TRAGEDY

(As recorded by The Bee Gees)

BARRY GIBB
ROBIN GIBB
MAURICE GIBB

Here I lie in a lost and lonely part of town
Held in time in a world of tears I slowly drown
Goin' home I just can't make it all alone
I really should be holding you
Holding you, loving you, loving you.

Tragedy
When the feeling's gone and you can't go on
It's tragedy
When the morning cries and you don't know why
It's hard to bear with no one to love you
You're goin' nowhere
Tragedy
When you lose control and you got no soul
It's tragedy
When the morning cries and you don't know why
It's hard to bear with no one beside you
You're goin' nowhere.

Night and day there's a burning down inside of me
Burning love with a yearning that won't let me be
Down I go and I just can't take it
All alone I really should be holding you
Holding you, loving you, loving you.

Tragedy
When the feeling's gone and you can't go on
It's tragedy
When the morning cries and you don't know why
It's hard to bear with no one to love you
You're goin' nowhere
Tragedy
When you lose control and you got no soul
It's tragedy
When the morning cries and you don't know why
It's hard to bear with no one beside you
You're goin' nowhere oh.

Tragedy
When the feeling's gone and you can't go on
It's tragedy
When the morning cries and you don't know why
It's hard to bear with no one to love you
You're goin' nowhere.

Tragedy
When you lose control and you got no soul
It's tragedy
When the morning cries and your heart just dies
It's hard to bear with no one beside you
You're goin' nowhere.

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TAKE ME HOME

(As recorded by Cher)

MICHELE ALLER
BOB ESTY

Take me home
Take me home
I wanna feel ya close to me
Take me home
Take me home
With you is where I wanna be
Wrapped in your arms tonight
Just makin' love
Music and candle light
And stars up above
I'm in heaven
Seems like heaven
So much heaven.

Take me home
Take me home
One night with you
Lying here next to me
It's the right thing to do
It would be ecstacy
I'm in heaven
Feels like heaven
So much in heaven.

I'm in heaven
So much heaven
Take me home
Ooo take me home.

Take me home
Take me home
Can't you see I want you near
Take me home
Take me home
Baby let's get out of here
I'd follow you anywhere
Your place or mine
Just a one night affair
Would be so fine
I'm in heaven
Seems like heaven
So much heaven.

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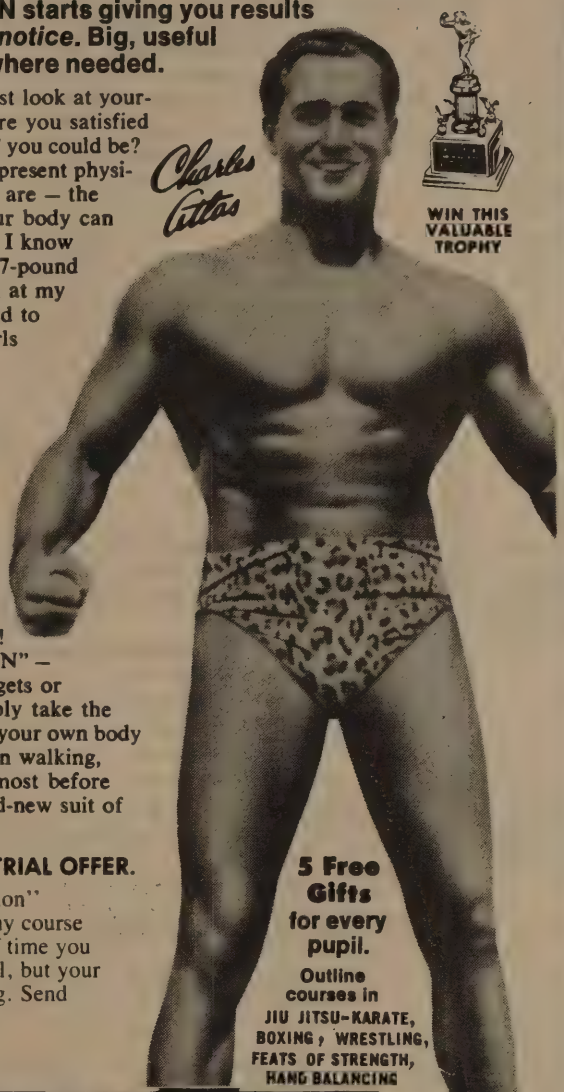
An ATLAS BODY? In 7 days

my method of DYNAMIC-TENSION starts giving you results you can *feel* and your friends will *notice*. Big, useful muscles. Gain pounds in weight where needed. Lose "pot belly." Take a good honest look at yourself! Are you proud of your body – or are you satisfied to go through life being just "half the man" you could be? No matter how ashamed you are of your present physical condition – or how old or young you are – the "sleeping" muscles already present in your body can turn you into a REAL man! Believe me, I know – because I was once a skinny, scrawny 97-pound half-alive weakling! People used to laugh at my build and make fun of me. I was ashamed to strip for sports or the beach . . . shy of girls . . . afraid of healthy competition.



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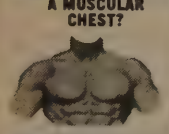
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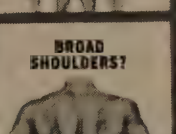
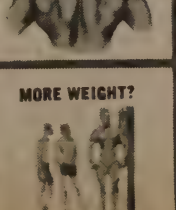
BIG ARM MUSCLES?

POWERFUL LEGS?

MAGNETIC PERSONALITY?


BROAD SHOULDERS?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- ☐ TIRELESS LEGS
- ☐ MAGNETIC PERSONALITY
- ☐ BROAD BACK & SHOULDERS
- ☐ MORE WEIGHT

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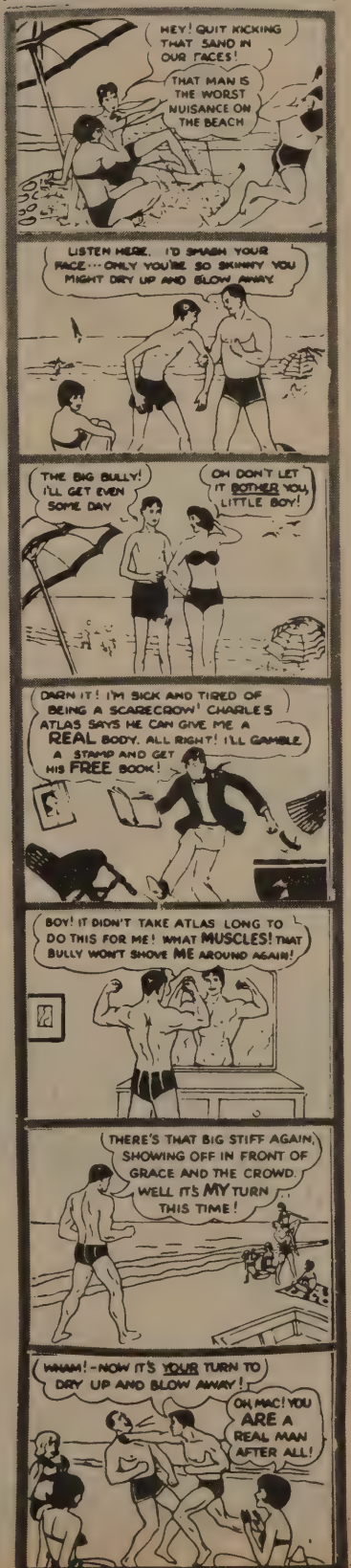
THE INSULT THAT MADE A MAN OUT OF 'MAC'


HEY! QUIT KICKING THAT SAND IN OUR FACES!
THAT MAN IS THE WORST NUISANCE ON THE BEACH
LISTEN HERE, I'D SMASH YOUR FACE... ONLY YOU'RE SO SKINNY YOU MIGHT DRY UP AND BLOW AWAY
THE BIG BULLY! I'LL GET EVEN SOME DAY
OH DON'T LET IT BOTHER YOU, LITTLE BOY!
DARN IT! I'M SICK AND TIRED OF BEING A SCARECROW! CHARLES ATLAS SAYS HE CAN GIVE ME A REAL BODY. ALL RIGHT! I'LL GAMBLE A STAMP AND GET HIS FREE BOOK!
BOY! IT DIDN'T TAKE ATLAS LONG TO DO THIS FOR ME! WHAT MUSCLES! THAT BULLY WON'T SHOVE ME AROUND AGAIN!
THERE'S THAT BIG STIFF AGAIN, SHOWING OFF IN FRONT OF GRACE AND THE CROWD. WELL IT'S MY TURN THIS TIME!
WHAM! - NOW IT'S YOUR TURN TO DRY UP AND BLOW AWAY!
OH, MAC! YOU ARE A REAL MAN AFTER ALL!

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BIG SHOT

(As recorded by Billy Joel)

BILLY JOEL

Well you went uptown riding in your limousine
With your fine Park Avenue clothes
You had the Dom Perignon in your hand
And the spoon up your nose
And when you wake up in the morning
With your head on fire
And your eyes too bloody to see
Go on and cry in your coffee
But don't come bitchin' to me.

Because you had to be a big shot, didn't you
You had to open up your mouth
You had to be a big shot, didn't you
All your friends were so knocked out
You had to have the last word, last night
You know what everything's about
You had to have a white hot spotlight
You had to be a big shot last night.

They were all impressed with your Halston dress
And the people that you knew at Elaine's
And the story of your latest success
Kept 'em so entertained
But now you just don't remember
All the things you said and you're not sure that
You want to know
I'll give you one hint, honey
You sure did put on a show.

Yes, yes, you had to be a big shot, didn't you
You had to prove it to the crowd
You had to be a big shot, didn't you
All your friends were so knocked out
You had to have the last word, last night
So much fun to be around
You had to have the front page, bold type
You had to be a big shot last night.

Well, it's no big sin to stick your two cents in
If you know when to leave it alone
But you went over the line
You couldn't see it was time to go home.

No, no, no, no, no, no you had to be a big shot, didn't you
You had to open up your mouth
You had to be a big shot, didn't you
All your friends were so knocked out
You had to have the last word, last night
So much fun to be around
You had to have a white hot spotlight
You had to be a big shot last night.

Big shot
Big shot
Big shot
Big shot.

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MAYBE I'M A FOOL

(As recorded by Eddie Money)

LLOYD CHIATE
LEE GARRETT
EDDIE MONEY
ROBERT TAYLOR

I been standin' here for oh so long
Tryin' to figure out, girl, where we went wrong
Standin' here on the edge of time
Waitin' for you baby
I might change your mind.

But maybe I'm a fool still lovin' you
Oh maybe I'm wrong still hangin' on
'Cause you and me took the love so far
Had a beautiful thing that somehow went wrong
A whole lot of laughs have turned into tears
Turned your head around
We've been through some years.
And maybe I'm a fool still lovin' you
And maybe I'm wrong still hangin' on
Maybe I'm a fool and maybe you're right
But I'll never really change and I don't wanna fight.

You say, "No, no, no, no"
You keep sayin' "No, not now."
I say yeah, yeah, yeah, yeah
You can't go on, no no no
I can't let you go now baby
You got mad, I got mad
But don't we really care.

Well now, maybe I'm a fool still lovin' you
And maybe I'm wrong still hangin' on
Maybe I'm a fool and maybe you're right
But I'll never really change
And I don't wanna fight
I said na na na na na na
Na na na na na na whoa, whoa.

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The Will Power Struggle, Battle of the Bulge and the War Against Fat have just been won, and I want to share the Victory with you. Dozens of Weight Loss Programs advertise their great results, but have you ever noticed, they all want your money before they prove their claims? I am so confident that DYNASLIM will quickly and easily burn away all of your unwanted fat that I want you to:

LOSE NOW — PAY LATER!

HERE IS THE TRUTH

Have you been reading all the extravagant claims made by certain weight loss programs that you will lose 6 lbs the first 48 hours and up to 90 lbs the first 60 days? Well, if you tried any of these programs, you now know the sad truth. You didn't because it's impossible except through surgery to lose that amount of fat so quickly. Oh, sure, if you stepped on the scales after 48 hours on any fasting or semi-fasting program they may register a loss of 6 lbs but this is mostly water, not fat. That's why you seem to gain back all the weight you lost and more the moment you start eating normally again. If you doubt what I say, ask your Doctor. With Dynaslim you lose FAT and only FAT and you keep it off. Your weight doesn't go up and down like a yo-yo because the Dynaplan puts you in control. The Dynaplan makes you slim, more youthful, more attractive and what's more it can keep you that way all the days of your life. I guarantee it!

IT'S SO EASY TO LOSE WEIGHT — THE DYNAPLAN WAY

Just treat yourself to a rich creamy DYNASHAKE for breakfast and lunch which automatically turns on your fat burning furnace, melting away those unwanted pounds all day. Dinner is when you continue spoiling yourself by indulging in all your favorite foods. The hardest work you will have to do is keeping track of all your lost pounds.

HERE IS WHAT YOU DON'T GET!

Meetings to attend -- Dangerous water pills -- Calorie counting -- Candy "appetite" suppressants -- Carbohydrate counting -- Dangerous Liquid Protein -- Gimmicks -- A need to strain your will power avoiding your favorite foods -- Eating small portions -- And always saying No when you want to say Yes! -- Hours of exhausting exercise.

HERE IS WHAT YOU DO GET:

Fabulous, rich creamy milkshakes manufactured from the finest, pure, natural ingredients and clinically tested to guarantee safety and effectiveness by an internationally known and respected pharmaceutical laboratory (Name and address supplied upon request).

The finest vitamin mineral supplement available to ensure that your body receives 100% of its daily requirements.

The privilege of continuing to eat your favorite foods every day.

Whistles, wolf calls and admiring looks will be yours from your family and friends who won't be able to believe their eyes when they see the newer, natural, more beautiful you.

Included in all Dynaslim kits is a generous supply of Dynaslim protein powder and Dynavite multiple vitamin mineral tablets, plus the Dynaplan instruction booklet and a giant deluxe weightloss chart, to help you keep track of all your lost pounds.

TOTAL FREEDOM FROM HUNGER
PLUS!

The most incredible guarantee ever offered. If you don't lose the weight I promise, I won't keep your money.

THE GREAT LOSE NOW — PAY LATER OFFER

IMPORTANT READ THIS

THE LOSE NOW — PAY LATER OFFER

I know it must sound incredible, in this day and age, with most people wanting something for nothing, but if my DYNAPLAN doesn't help you lose all the weight you want, I won't keep your money. To introduce you to the easiest and fastest way to permanent weight loss ever devised, I will not cash your cheque or money order for a full 15 days after receipt. This will give you plenty of time to try the 5 or 10 day introduction kit. If you don't lose at least 5 lbs with the 5 day kit, or 8 lbs with the 10 day kit, simply return the unused portion within the 15 day period, and I will promptly send back your uncashed cheque or money order. Obviously I couldn't make this offer unless DYNAPLAN was tested and proven. I believe this to be the most positive and unique guarantee of success ever offered to people who want, and need to lose weight. The only truly honest guarantee that you will lose at least 5 lbs of actual FAT the first 5 days. NO IFS, ANDS or BUTS. I PERSONALLY GUARANTEE IT!

Dan Scott

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TRADE IN YOUR OLD BODY FOR A NEW ONE!

DYNASLIM works with incredible speed to help your body accelerate its normal Fat Burning Process. You won't believe the dramatic results. The first 5 days alone you will see at least 5 pounds melt away. You will see your waistline shrink and your bulges turn to sleek new lines. Melt away another 20, 30, 40, or even 100 lbs using the same super safe Dyna-plan that allows you to continue eating all your favorite foods.

NOT A DRUG !!!

The First Month You Will Lose Up to

- **4 to 6 inches off your waistline**
- **2 to 5 inches off your hips**
- **Up to 3 inches off your thighs**
- **Up to 4 inches off your buttocks**
- **Up to 4 inches off your stomach**

Each of the Following Will Give You The Same Daily Weight Loss

1) JOG 14 MILES A DAY
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— OR YOU COULD SIMPLY RELAX AND LET DYNASLIM DO THE WORK

Yes, you will see pounds melt away, beginning the very first day and the wonderful thing about Dynaslim is it not only takes off weight, it helps you keep it off.

Formulated from the purest most natural ingredients, Dynaslim lets you shed those ugly unwanted pounds quickly and safely, while providing you with all the necessary protein, vitamins and minerals to keep your body healthy and strong.

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Dan, this is just what I need, and your LOSE NOW — PAY LATER offer means I have nothing to lose but unwanted weight.
Rush me the offer marked below, but don't cash my cheque or money order for 15 days. If I don't lose the weight you promise I will within that period return the unused materials and you will send back my uncashed cheque or money order.

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☐ 5 Day Kit — I will lose at least 5 lbs. $6.95 plus $1.00 postage & handling.
☐ 10 Day Kit — I will lose at least 8 lbs. $9.95 plus $1.00 postage & handling.

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Mastercharge Inter Bank No. (above your name)

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HEART OF GLASS

(As recorded by Blondie)

DEBORAH HARRY
CHRIS STEIN

Once I had a love and it was a gas
Soon turned out had a heart of glass
Seemed like the real thing only to find
Mucho mistrust
Love's gone behind.

In between
What I find is pleasing
And I'm feeling fine
Love is so confusing
There's no peace of mind
If I fear I'm losin' you
It's just no good
You teasin' like you do.

Once I had a love and it was devine
Soon found I was losing my mind
It seemed like the real thing
But I was so blind
Mucho mistrust
Love's gone behind.

Lost inside adorable illusion
And I cannot hide
I'm the one you're using
Please don't push me aside
We coulda made it cruisin' yeah
Coulda made it crusing yeah.

Once I had a love
And it was a gas
Soon turned out to be a pain in the ass
But I was so blind
Mucho mistrust
Love's gone behind.

Yeah riding high on loves true blueish light
Ooo oh.

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WHEELS OF LIFE

(As recorded by Gino Vannelli)

GINO VANNELLI

The wheels of life are turning so much faster
The restless hands of time pass me by
There are dreams I'll never live to see
But as long as you believe in me
I'll still feel them on the way
As I take life day by day.
Oh the wheels of time are turning so much stronger
The grooves of days gone by weigh me down
But maybe love will come to rescue me
And I'll never ever set you free
Like the sea runs to the shore
I've come back to you once more.
The wheels of life
The wheels of life
The wheels of life
The wheels of life keep turning round and round.

And if I should have only one tomorrow
It's a lifetime if I knew I could spend that day with you
Ooh the wheels of love will turn my world forever
I want you in my arms for all time.

But maybe love will come to rescue me
And I'll never ever set you free
Like the sea runs to the shore
I'll love you forever more
The wheels of life.

The wheels of life keep turning so much faster
The wheels of life are turning so much stronger.

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LIFE IS A DANCE

(As recorded by Chaka Khan)

GAVIN CHRISTOPHER

Life is a dance
Life is a dance
Life is a dance
Life is a dance.

Ev'rywhere coast to coast
Around the land
We all have one thing in common
We all love to dance
In and out of discos
Crazy lives
Keep on movin' all through the night.
Life is a dance
Life is a dance
Life is a dance
Life is a dance.
I've got to listen
Listen to the grooves
I'm sure 'nough sure you'll find
Just the rhythm, the rhythm of your soul
Dance to the music.
Dance to the music
Crazy lives
Dance to the music
Crazy lives
Dance to the music
Crazy lives dance.

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SULTANS OF SWING

(As recorded by Dire Straits)

MARK KNOPFLER

You get a shiver in the dark
It's raining in the park but meantime
South of the river you stop and you hold everything
A band is blowing Dixie double four time
You feel alright when you hear that music ring.

Well now you step inside but you don't see too many faces
Coming in out of the rain to hear the jazz go down
Too much competition too many other places
But the horns can make that sound
Way on downsouth, way on downsouth
London town.

You check out Guitar George he knows all the chords
Mind he's strictly rhythm he doesn't want to make it cry or sing
And an old guitar is all he can afford
When he gets up under the lights to play his thing.

And Harry doesn't mind if he doesn't make the scene
He's got a daytime job he's doing alright
He can play honky tonk just like anything
Saving it up for Friday night
With the Sultans, with the Sultans of Swing.

And a crowd of young boys they're fooling around in the corner
Drunk and dressed in their best brown baggies and their platform soles
They don't give a damn about any trumpet playing band
It ain't what they call rock and roll
And the Sultans played Creole.

And then the man he steps right up to the microphone
And says at last just as the time bell rings
"Thank you goodnight now it's time to go home"
And he makes it fast with one more thing
"We are the Sultans of Swing."

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Television Psychic Bob Ferguson shows you

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Yes, soon miracles will be happening to you every day, with the amazing secret of PSYCHIC TELEMETRY! My name is Robert A. Ferguson. You may have seen me on TV. I have shown hundreds how to use this amazingly simple power to command instant miracles to happen in minutes!

Impossible? I have staggering proof that it's not only possible but *absolutely true* and that this MIRACLE POWER WILL ABSOLUTELY WORK FOR YOU—to change your life from poverty to riches, from poor health to radiant new health, to bring whatever you desire almost instantly! I'm not exaggerating when I say the sky's the limit!

POSITIVE PROOF THAT WHAT I SAY IS TRUE!

Right now I'm going to *prove* to you how *easily* PSYCHIC TELEMETRY works for you. Remember, I cannot profit by exaggeration. What I tell you has *got* to be true, and it costs you nothing to find out for yourself.

● **HUNDREDS OF DOLLARS IN 45 MINUTES!** I have a report here from Mary D. who needed $400 quickly. She had no idea where she could get the needed money. Her sister gave her a Psychic Telemetry Enchantment to say. In only 45 minutes, she received $400 from an unexpected source!

That's chickenfeed compared to the staggering results many others have achieved with these magic words! Dave E. had been unable to find a job, and had only 3 days left before having to pay a big bill. He didn't have a cent. In one session, I showed him how to use the Psychic Telemetry Prosperity Ritual. The next morning, he was all smiles, as he reported a sudden windfall of $2,000—more than enough to pay the bill. A miracle? Of course! *Yet just a very average example of the power of these magic words!*

Dave used the Prosperity Ritual at about 9:00 P.M. At 8:00 A.M. the following morning, he got the money! As simple as that! I HAVE HUNDREDS OF CASES ON FILE, PROVING HOW EASILY MIRACLES HAPPEN with these magic words! Before I give you the next case, let me say this: DO *YOU* NEED MONEY? Say the *powerful words on page 37!* With this secret, money is always available to you!

You can get any amount of money at any time you need it! I am *telling* you the sky's the limit on how much money you can ask for and receive quickly with this power! Proof?

HOW AGNES C. WON OVER $500,000 WITH THE WORDS FOR WINNING CONTESTS!

Agnes C. was told about enchantments and spells, but insisted that she possessed no psychic powers and never had any psychic experiences. Here's what happened: she kept dreaming of a man in a flowing robe with dollar signs all over it, holding up 7 fingers, saying: "A dollar a day keeps poverty away!" She purchased a one-dollar lottery ticket.

"I simply could not believe it when my number was drawn for the grand prize (7 days later). I still can't believe it," she says. "I won over a half-million dollars." Agnes and her family are now enjoying their new lakefront home with its private boathouse and dock. They have two expensive autos and all the other luxuries money can buy.

The point is: YOU CAN USE THE *SAME* SECRET! You'll find the very words she used on page 37 of my book, and it won't cost you a single cent to find out what they are, and how they'll work for you.

MAGIC WORDS FOR MIRACLE HEALING!

Before I tell you how YOU may achieve a MIRACLE HEALING, let me tell you how a man was healed of arthritis in FIFTEEN MINUTES! A friend of mine, Louie A., tried the power Ritual for Magnetic Healing on page 146 on his next-door neighbor, Ken, who was confined to a wheelchair with arthritis. In a matter of minutes, the crippled man was WALKING! "I haven't been able to walk for months," he said, "and you got me out of my wheelchair."

Since that day, Louie has been able to heal "incurable" diseases! AND YOU CAN DO THE VERY SAME THING! This is just an average case. With this power, you can command healings like this on almost a daily basis. I'm telling you this power is FANTASTIC!

Look what you can do, with exact words I give you on page 139-140–

- Cure ulcers, nervous headache, and insomnia! Calm the nerves!
- Cure diseases of the liver and spleen–stop bleeding!
- Strengthen the eyes, control epilepsy and disorders of the stomach!
- Cure heart disease, increase circulation, and heal gout!
- Heal burns, conditions of the nose, throat and sinus, treat hay fever and asthma!

. . . and much more! With these words, you ask great rays of healing power to enfold you, pulsating within every nerve and cell of your body, cleansing, soothing and healing! Whatever you are trying to heal, you know the job will be done.

MIRACLE CURES REPORTED!

Do you realize that it is possible to get rid of crippling ailments almost instantly with healing words? You can command that all sickness and disease be banished from your body! Here is a force so powerful that it almost defies description! It can heal a withered limb or return sight to the blind . . . raise the crippled from their beds! It has brought miracle cures to the suffering and the lame!

● **KIDNEYS MIRACULOUSLY HEALED!** Evelina's only hope was to find a suitable kidney donor. She was so weak, it took two people to almost carry her to the hospital for her frequent treatments. There seemed to be little hope for her. With this method, she says–

"My whole body began to tingle–it felt like little electric shocks were playing games at the small of my back . . . suddenly . . . I knew I was healed! I leapt from my bed and ran into the living room screaming, 'I'M HEALED, I'M HEALED!' Our house was filled with tears of joy that night."

Today she is so healthy, she can hike and even climb mountains! It happens all the time with PSYCHIC TELEMETRY:

● **HOW HARVEY C.'s ASTHMA WAS CURED!** Harvey C. suffered asthma all his life. He could never run more than a few steps, without gasping for breath. Doctors were unable to cure it. I was so positive Harvey's asthma could be cured, I merely had him say the words on page 139-140. He never had another asthma attack! Now he can run and even play tennis!

● **HAROLD SAW HIS LUNG SPOT VANISH!** Harold F. was shocked, when told he had a spot on his lung, and needed an immediate operation. His wife quickly used the amazing healing words on page 145. The day before the operation, when x-rays were taken, the doctor was baffled. "I don't know how to explain this," he said. "Your lungs are perfectly clear."

MAGIC FORCES THAT WORK MIRACLES

Once you call on them, powerful forces stand ready to fulfill your every command. You can be confident that they will work a miracle.

● **HOW ALLEN F. WON $800 AT THE CRAP TABLE AFTER USING THE MAGIC WORDS ON PAGE 30!** Allen F. needed $800 by Monday morning. It was Friday already, and things looked hopeless. He's never been inside a gambling casino and knew nothing about roulette, craps, or blackjack, but he had a strange urge to try it. With only $1, he said the magic words on page 22, turned silently, and headed for the crap table. He threw the dice, and it came up 7. He tried it again and again. A crowd gathered. The dice were changed, but he kept throwing 7's. He walked away with $800!

Anyone can use these magic words. When you use them, what you command *does* happen! You can count positively on real results. It always works! It is not evil–nor is it Black Magic. Like electricity, it is simply a power given by nature to make life easier!

● **MAGIC WORDS GIVE YOU POWER OVER OTHERS!** Say the magic words on page 44 to make others do your bidding. With this Enchantment, you send forth mystic rays of power to impress those whom you command to bend to your will at all times. It makes other people like putty in your hands! No one can resist you! Let me show you how easily this happens!

To use this power is simplicity itself! Say the magic words–then just sit back and relax. Within seconds, minutes at most, you will have a willing, obedient slave!

You can stand next to a person and place a thought in his or her mind. When others are asleep, you are free to speak directly to their subconscious mind. Your voice is remembered upon awakening. People obey your commands. It's fantastic!

● **MAGIC WORDS THAT BRING YOU LOVE!** Say the magic words on page 47, to command and guide the perfect partner to you . . . to command him or her to be blind to your shortcomings, and fulfill your every need and your every desire!

● **MAGIC WORDS FOR SECRET KNOWLEDGE!** The magic words on page 164 allow you to become an invisible traveler to anywhere in the world. You can listen to conversations and you can see what's going on, completely undetected. You will experience the ability to walk through walls and doors. Nothing can be kept secret from you—there is no longer such a thing as a locked door. You can enter any place at will. If you wish to know about others, you can secretly and invisibly watch their every move and hear their every word!

ABOUT THE AUTHOR

ROBERT A. FERGUSON, author, lecturer, and Psychic Telemetry teacher, has been involved in the occult field for over thirty years. He has been a frequent guest on many television talk shows, and has had articles published in magazines such as *National Enquirer, Occult, Psychic World,* and others. Mr. Ferguson has been called, "The leading authority in this field" by a number of prestigious Societies in England. He has also acted as psychic consultant to top American corporations and entertainment personalities.

● **MAGIC WORDS PROTECT YOU FROM EVIL!** Say the magic words on page 51, for attunement with the pure rays of power that come to you from the Great Cosmic Mind . . . to affirm protection from every curse or evil influence . . . Say them to command divine protection, and that no evil will be able to penetrate your shield of power, and that those who would send you evil shall be powerless, and their evil shall return to them a hundredfold.

● **MAGIC WORDS TO SEE INTO THE FUTURE!** There is no need to blindly stumble into the future. When you say the magic words on page 62, your psychic eyes will open, and you will see actual visions of future events. Vision upon vision will flash brilliantly into your mind. If there is danger ahead, Cosmic Mind will flash you the warning so a possible catastrophe can be avoided. If there is tremendous goodness in the future, all will be revealed to you!

THE AMAZING SECRET OF COSMIC DUST!

On page 204, I tell you the amazing secret of *Cosmic Dust:* how to make it and USE it to bring *good fortune, punish evil doers,* and *heal the sick!* The 3 needed ingredients are easy and inexpensive to obtain. (You may already have them, in your kitchen or basement storage areas.) Put a level teaspoon of each in a bowl and mix well. Your Cosmic Dust is then ready to work amazing miracles for you!

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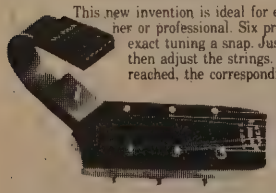

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HELP DESTROY A FAMILY TRADITION. WRITE:

National Committee for Prevention of Child Abuse, Box 2866, Chicago, Ill. 60690.

I WANNA BE CLOSER

(As recorded by Switch)

JERMAINE JACKSON

True I'll be the man you want me to
Ooh ooh ooh.
Many days have gone by
I say to myself gotta let her know she's mine
Oh ain't gonna waste no more time
wishin' you were mine
If it's what I'm gonna do
I'm gonna walk right up to you
Baby said I love you baby.
You should know how I feel
You're my lovin' soul for real
And I'll do anything to have you near
I wanna be closer to you baby
I wanna be closer to you baby

You should know how I feel
You're my lovin' soul for real
And I'll do anything to have you near.
Your time is running out
Girl you've got to surrender
Said I'll be so good to you
And this you can depend on
Ain't nobody gonna do the things that I would do for you
Girl I'll send you flowers ev'ry day-ay-ay-ay.
You should know how I feel
You're my lovin' soul for real
And I'll do anything
I'm gonna keep you with me
'Cause you're mine, mine all mine, mine, mine
I wanna be closer to you baby
I wanna be closer to you baby.

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ALL THE TIME IN THE WORLD

(As recorded by Dr. Hook)

EVEN STEVENS
SHEL SILVERSTEIN

Lay down
Let's explore this tenderness between us
Ain't no one around but God to see us
And I don't think he'd mind
If maybe you and I took a little time
To find each other.

Baby we've got all the time in the world
So why don't we just take it nice and slow
We've got everything we need to plant a loving seed
And all the time we need to watch it grow.

Stay down
Stay at least until the fire stops burning
At least until the room has stopped its turning
When the ember's burning low
We're laying in the afterglow
It'll be as sweet as anything we've known.

Baby we've got all the time in the world
So why don't we just take it nice and slow
We've got everything we need to plant a loving seed
And all the time we need to watch it grow.
So why don't we lay back and let it flow
'Cause we've got all the time in the world.

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KNOCK ON WOOD

(As recorded by Amii Stewart)

EDDIE FLOYD
STEVE CROPPER

I don't want to lose you
This good thing that I got
'Cause if I do
I will surely, surely lose a lot
'Cause your love is better
Than any love I know.

It's like thunder, lightnin'
The way you love me is frightnin'
You better knock, knock on wood baby
Hoo hoo baby hoo hoo.

I'm not superstitious about ya
But I can't take no chance
You got me spinnin' baby
You know I'm in a trance
'Cause your love is better
Than any love I know.

It's like thunder, lightnin'
The way you love me is frightnin'
You better knock, knock on wood baby
Hoo hoo baby hoo hoo.

It's no secret about it
'Cause with his loving touch
He sees to it that I get enough
'Cause your love all over
You know it means so much.

It's like thunder, lightnin'
The way you love me is frightnin'
You better knock, knock on wood baby
Hoo hoo baby hoo hoo
You better knock, knock, knock on wood.

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GOOD NEWS FOR THOSE WHO BELIEVE!

HERE ARE OVER 100 READY-TO-USE MYSTIC CHANTS FOR MONEY, POWER AND LOVE!

Simply choose anything you desire, and in a moment you'll find the special Chant for attracting riches... protecting yourself against sickness... securing a new car, beautiful home, your own business... winning happiness and love... reading the thoughts of others ... and much more! For example:

These words could bring you a vast fortune . . *more riches* than you ever dreamed of:

"D—— J—— W— N— T—— I- M- L—."

It happened to a person in desperate need of cash, who was told there were "powerful forces" working against him. Then he spoke the above Mystic Chant for attracting riches. Within the hour, he was awarded $150,000!

By using the same Chant, you too may attract a fortune, a new car, a house in the country, stylish clothes. You simply take any amount you can believe in, from $10,000 to a million dollars, and *say this Mystic Chant!*

What are the Mystic words of this Chant? We cannot reveal them in this advertisement but you will clearly find them on page 53 of MIND COSMOLOGY, a remarkable guide with every type of Mystic Chant you'll ever need!

How do they bring riches, luxury, comfort, world travel to your doorstep? How do they solve your money problems? To see for yourself, just fill out and mail the No Risk Coupon.

Your Questions About Mystic Chants Answered

Q. Can I say these Mystic Chants just once, or do they have to be repeated over and over?

A. Many of these Chants can be said once. Others are designed to be repeated a few times as this heightens their effectiveness. However, they are short and it would take you only a few minutes to repeat them.

Q. Must these Chants be memorized?

A. No. All you have to do is read them out. If you don't want to carry the book around, simply copy a few Chants on a card and put it in your pocket.

Q. Are these Chants hard to read?

A. Of course not. They are clearly printed, easy-to-read and do not contain words that are difficult to pronounce.

Q. Are these Chants Black Magic or White Magic?

A. Without a doubt, White Magic. In one case, an evil woman stole Laura M.'s husband using Black Magic. Laura used this chant on page 159: "Y– k— I l— y–." Within a few days her husband pleaded with her to take him back.

Q. If these Mystic Chants are so powerful, why doesn't the author use them himself to become a millionaire?

A. The author has done just that. By saying these Chants, Norvell has become wealthy and a celebrity. Now he devotes his life to making others rich and happy.

Q. Are these Chants dangerous?

A. About as dangerous as combing your hair. You see, they can be used only for good, sincere purposes. If used for an evil purpose, they will have no effect.

Q. Time is running out for me. Can these Mystic Chants find me a husband?

A. On page 24 you'll find the Chant Georgia R. used to attract a rich partner in a law firm. What's more, you can attract a man with the precise character you admire.

Q. I've only an eighth grade education. Will Mystic Chants work for me?

A. Certainly. You need no special education or experience. Anyone can use them.

Q. When is it best to use Mystic Chants?

A. As soon as possible. Mail the No-Risk Coupon. We'll send you your book so you can start using Mystic Chants right away!

We'll Rush You A Copy Of This Amazing Book For Thirty Days Examination, At OUR Risk.

When you receive it, quickly open to the Mystic Chant the man used to attract $150,000. You'll find it with all the words filled in! Or perhaps you desire a healthy, strong body with unlimited energy? See the Chant on page 64 for protecting yourself against germs and most forms of sickness.

Are you one of the lonely? If peace of mind, happiness, or love fulfillment is what you want, repeat the Chant on page 33 exactly three times just before the moon rises.

What's more, you'll find another Mystic Chant on page 100 to be used only by those who believe! This Chant may send your soul into the cosmos through amazing astral projection, backwards into history, or forward into the uncharted areas of the future!

Scores of People, Just Like Yourself, Have Relied on Mystic Chants to Get What They Want From Life.

FINDS ENCHANTED LOVE. Take the case of Nora H. who was a complete failure in love and marriage. Desperate, she whispered the Chant: "I n– p—— u—— l—."

Within a short span, she met and happily married a young and handsome attorney. See page 47 of this amazing guide!

CHANTS UNITE HIS FAMILY. After years of misery, Lester M's wife left him and took their infant son. Lester turned to the Chant on page 28: "I n– b—— t– m— o- p— h— p——." In a few days his wife and son returned, and swore that they would live a different life!

CHANTS LESSEN SICKNESS. Dora T. was nearly sixty and the doctors told her she had an incurable ailment. She used two Mystic Chants to overcome age and sickness. In less than a month, her symptoms decreased. See pages 31-33.

CHANTS BRING SUCCESS. A young girl slaved as a lowly clerk. To get out of this rut, she said: "I a o– w— c—— p— a– c– s— a– p——" ten times a day. Lo and behold, she was given a position designing new fashions, making more money than she had ever dreamed possible! Would you like an exciting well-paying job? Use the complete set of Chants on page 51.

CHANTS FOR PAINS. A woman of 45 (see page 82) suffered from pains each month that were so severe she had to go to bed. A friend told her about this Mystic Chant: "I n– i—— m- m— a– b— c— w— t– p—— p—— o- r—— g— h——" and she showed immediate improvement. Take a few minutes and say the Chant on page 80.

CHANTS FOR HIDDEN TREASURE. An elderly woman had a small home on a plot of ground where she lived after her husband died. Once the insurance money was spent, she had no source of income and used a Mystic Chant to get money. That night, the figure of her husband appeared to her and told her to dig at a certain spot. She found $15,000! You too can use the Chant on page 126.

CHANTS FOR OPERATIONS. A woman needed $1,000 to help her mother get an operation. She kept repeating the Mystic Chant: "I w— t– s– o- o– t—— d—— s- I c– p– t– s——." The next morning a famous surgeon assured her that he would operate for no charge. See on page 144 how the operation was performed!

CHANTS FOR LUCK. One man playing dice

Try this Chant for Riches (see page 53) without risking a penny. See details below.

at Las Vegas used a special Mystic Chant.

The first roll came up 11. He tried again, and they came up 11 again. The third roll was also successful, and as the man had let his dollar remain on the 11, his small investment brought him a small fortune! See how he did it on page 140.

These True Histories Describe Only a Small Fraction of The Mystic Chants. In Addition, There Are Chants for:

Finding lost relatives . . . Making a fortune in the stock market . . . Treating migraine headaches . . . Becoming a famous writer . .. Beauty . . . Getting a beautiful wife . . . Projecting your astral self to distant places . . . Achieving success in your own business . . . or anything else!

However, you need the entire word—the entire sentence—the entire Mystic Chant to accomplish your dreams!

That's why we are making available to you this wonderful book called Mind Cosmology, that gives you every Chant, for a 30-day No-Risk Examination.

When you receive the book, start saying the Mystic Chant for what you want in life—be it love, riches, happiness, *whatever!*

MAIL NO RISK COUPON TODAY!

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Gentlemen: Please rush me a copy of MIND COSMOLOGY by Norvell! I understand the book is mine for only $9.98. I may examine it a full 30 days at your risk or money back.

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HE'S THE GREATEST DANCER

(As recorded by Sister Sledge)

NILE RODGERS
BERNARD EDWARDS

Oh what wow
He's the greatest dancer
Oh what wow
That I've ever seen
Oh what wow
He's the greatest dancer
Oh what wow.

One night in a disco on the outskirts of Frisco
I was cruising with my fav'rite gang
The place was so boring
Filled with out - of - towners touring
I knew that it wasn't my thing
I really wasn't caring but I felt my eyes staring
At a guy who stuck out in the crowd
He had the kind of body that would shame Adonis
And a face that would make any man proud.

Oh what wow
He's the greatest dancer
Oh what wow
That I've ever seen
Oh what wow
He's the greatest dancer
Oh what wow.

The champion of dance
His moves will put you in a trance
And he never leaves the disco alone
Arrogance but not conceit
As a man he's complete
My creme de la creme
Please take me home
He wears the finest clothes
The best designers heaven knows
Ooh from his head down to his toes
Halston, Gucci, Fiorucci
He looks like a still
That man is dressed to kill.

Oh what wow
He's the greatest dancer
Oh what wow
That I've ever seen
Oh what wow
He's the greatest dancer
Oh what wow.

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PRECIOUS LOVE

(As recorded by Bob Welch)

BOB WELCH

You got those big dark eyes that flash at me baby
You got a head on your shoulders
You know what I mean
You got legs so long
Like you walk on air
For you darlin' I'd go anywhere.

For your love
Your precious love
I'd do anything yes I would
I want your love
Your precious love
I've been too lonely too long
Yeah your precious love.

You got a kind of walk
That's just so fine
The way you fill those blue jeans baby
My my my
Yes and when you smile at me
Like you did just now
All that I want
Is just to get to you somehow.

For your love
Your precious love
I'd do anything yes I would
I want your love
Your precious love
I've been too lonely too long.

Yeah those big dark eyes
That flash at me
It's just your precious love
That I want you see.

For your love
Your precious love
I'd do anything yes I would
I want your love
Your precious love
I've been too lonely too long.

For your love
Yeah your precious love
I'd do anything yes I would
I want your love
Your precious love
Your precious love
Your precious love.

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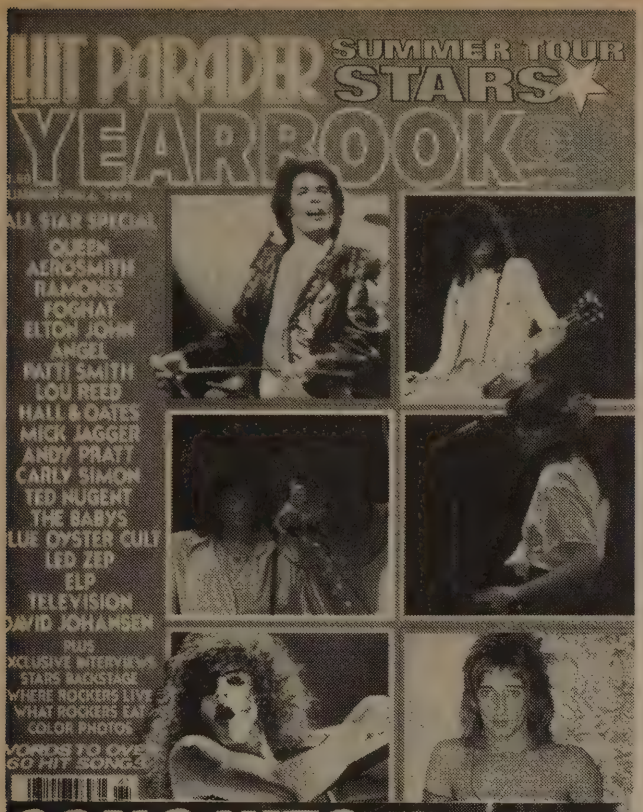

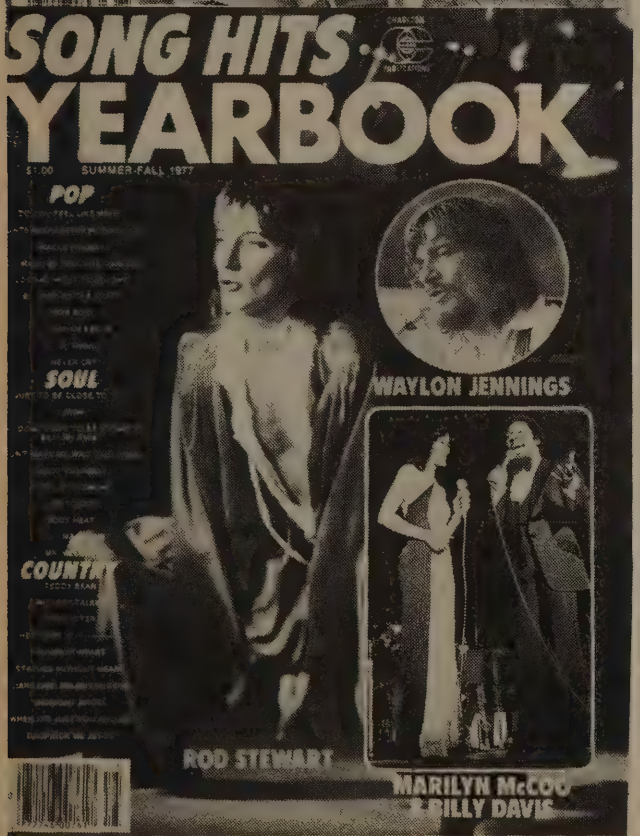

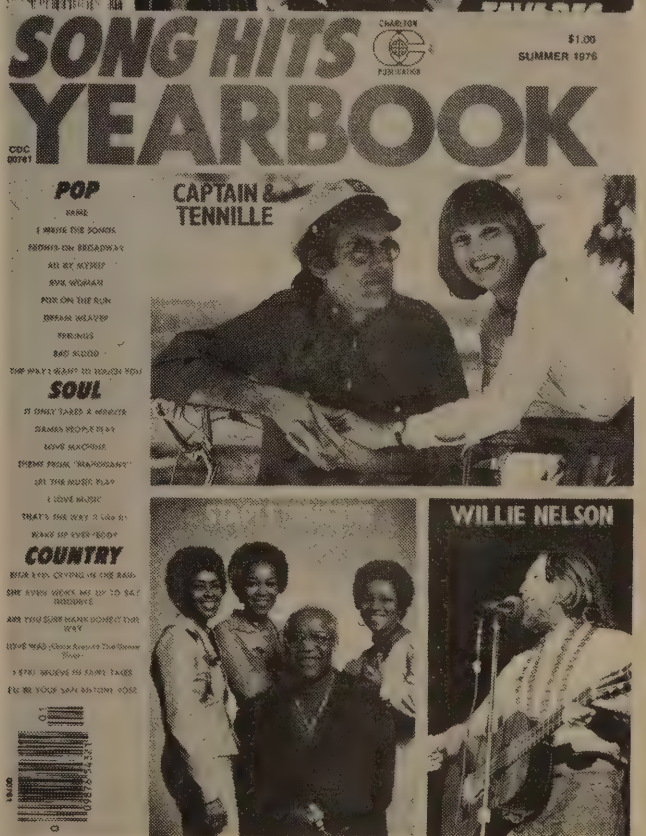

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BUSTIN' LOOSE

(As recorded by Chuck Brown & The Soul Searchers)

CHUCK BROWN

Keep what you've got 'til you get what you need
You got to give a lot just to get what you need sometime yo' all
Gimme the bridge, yo' all, gimme the bridge, now.

I feel like bustin' loose, bustin' loose
I feel like bustin' loose, bustin' loose
Gimme the bridge, now.

Bustin' loose in the evening
Bustin' loose can be pleasing
Bustin' loose, I'm talking 'bout bustin' loose
Bustin' loose in the meantime
Bustin' loose makes you feel fine
I'm talkin' 'bout bustin' loose, yo' all.

Bustin' loose to my love jones
Bustin' loose to each his own
Bustin' loose, I'm talking bustin' loose.

I said sha la, yo' all say reach 'em on down
Gimme the bridge, now.

Bustin' loose when you wants to deal
Bustin' loose doin' what you feel
Bustin' loose, I'm talking 'bout bustin' loose.

Bustin' loose when you want to sing
Bustin' loose, baby, do your thing.

Gimme the bridge, now.

Get on down
Freak, freaky deak
Hey Leroy, gimme some of that horn right here
Let me hear yo' all say it
I feel like bustin' loose, bustin' loose.

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NEVER HAD A LOVE LIKE THIS BEFORE

(As recorded by Tavares)

LEN RON HANKS
ZANE GREY

At last I'm past the fantasy
You're into my reality oh yes you are
I'm just a love token
Hey girl we've got it workin', workin', workin'.

Never had a love like this before
Never had a love like this before
Never had a love like this before
Never had a love, never had a love.

I'm so glad that I was patient
The Lord sent me your heavenly creation
You're all I needed
So I conceded.

Never had a love like this before
Never had a love like this before
Never had a love, never had a love.

Lost in your tender touch
Every day askin' for too much
I'm in love with what you're doin'
I never get tired of watchin' you.

I've been in a lot of situations
But never like this before
There's been so much anticipation
And few loves that were sure
And everybody needs it
Everybody's lookin' for a good situation
Uptown, downtown, all around the world
Hopin' an' prayin' you know some never find it
The right boy or the right girl
Hear what the brothers are sayin'
Never had a love like this before.

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WAIT HERE

(As recorded by Al Green)

AL GREEN
FRED JORDAN
REUBEN FAIRFAX, JR.

Believe I'll wait here
For my change to come
Oh believe I'll wait here
For my change to come
Oh 'cause they just went and left me
But my Master is the Son.

Ride down to Memphis
See what I can see
Oh oh the land is a pretty thing
To be what I can be
'Cause I'm not sure you understand
If you know just what you see.

Wait here for my ride up above
Wait here for my ride up above
'Cause what it takes to get there
Is a pocket full of love.

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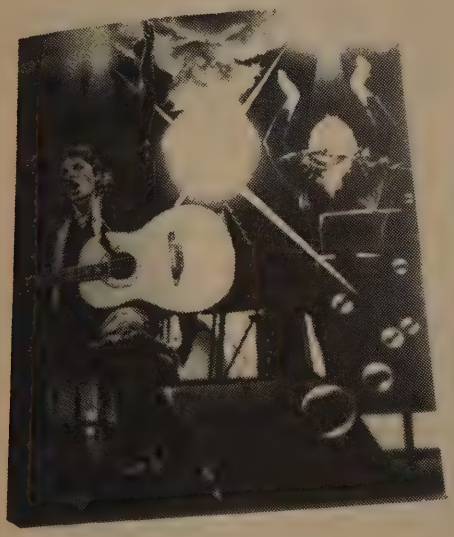
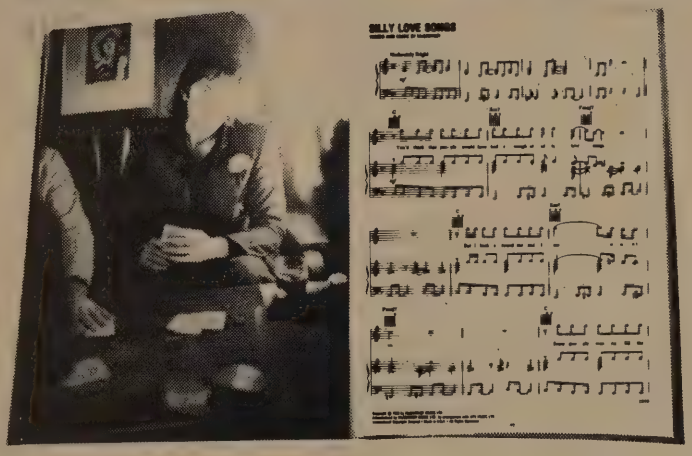
"Wings Over America"

PIANO/VOCAL/GUITAR MUSIC BOOK





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A FUNKY SPACE REINCARNATION

(As recorded by Marvin Gaye)

MARVIN GAYE

Two thousand and seventy three
Two thousand and eighty four
Two thousand and ninety three light years ahead
You and me gonna be gettin' down on a space bed
We're gonna get married in June
Gonna be gettin' down on the moon
Light years
Interplanetary funk
Gonna get down
Star wars interplanetary funk
Still gettin' down
Music won't have no race
Only space peaceful space
Now it's time for the trip
Step inside me motor ship
I can tell by your way
That you really wanna stay
Space funky space
Peaceful space
It's every place
Wait 'til I get cool
Hey baby let's get cool.

You know you look like somebody I met a long time ago
I know I ain't never met you though
Ooh you look like I have been knowin' you for a thousand years gosh
Ooh I don't know what's happenin'
You know I'm really involved
But I'll be checkin' you out
You know I might be gettin' some other reaction
Seems to me though that the reason we're together here
Is we're supposed to be together.

Come on baby let's go peace lovin'
And check out this new smoke
Naw this thing I got it ain't classified as dope
Smoke I got from Venus
Have had it all week
It's gettin' old
Come on and try this new thing with me baby
It's too cold
Come on now baby
Let's take off clean
Get in this here machine
And rock it, rock it, rock it, rock it
Hey little baby
Let's magnetize magnets
Makes your love rise baby
Ooh sugar let's get it some more
Why do I feel like I've been with you before
Shoot me uh with a create gun
Simple people and lots of fun
Everybody we created
Havin' lots of fun
Let's move the party over to star one.

Alright everybody we're movin' now to
Come in for our landing here on Pluto
All of you who are in a group a
We'll send you over the Plutotarium to be Plutotized
I know you can dig that
And the rest of the group b
I know y'all gonna have a ball
But hey little Miss Birdsong
Come here you follow me.

Come on baby
Come on down
Come on baby
Come on down
Let's plug ourselves into this machine
We mean to say what we mean
Let's plug our hearts into the, the real machine
Hey babe mess around
Come on baby
Come on down.

Razz matazz and all that jazz
Let's razz matazz and all that jazz
Let's touch each other and feel each other's ass
Let's razz matazz all that jazz
Let's razz matazz and all that jazz
Let's razz matazz and all that jazz
Let's touch each other
Let's feel each other's ass.

Stop
Well it's been a fantastic trip baby
(Ya'll cut it out)
Yeah come back next week
Take another load
Funky four
We really want to get our heads together
We'll be right here on time
We gotta see you now
Time for the countdown
Give me the countdown Zack ready.

One fun, two you, three me, four more
Five no jive, six no tricks, seven we're in heaven
Eight everything is straight, nine fine
Ten next week
We'll do it again.

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SINNER MAN

(As recorded by Sarah Dash)

ROB HEGEL
CAROL GEORGE

Don't be touchin' me
Don't be holdin' me
Don't you understand
You're too much for me
There's a fire in me
You're a sinner man
With your devil eyes
And your evil lies
You know you can
Take the best of me and the rest of me
Damn you sinner man.

You get me started
And there's never any way to stop
I don't know how to cool it down
Yes you make it hot
I say no, I say no, I say no no no
But it never does me any good
When you look at me you start a fire
Touch me and the flames get higher.

Don't be touchin' me
Don't be holdin' me
Don't you understand
You're too much for me
There's a fire in me
You're a sinner man
With your devil eyes
And your evil lies
You know you can
Take the best of me and the rest of me
Damn you sinner man.

Over and over
You promise me your love will last
I have learned I just get burned believin' that
I say no, I say no, I say no no no
But it never does me any good
There's something givin' in inside me
I feel the devil sneakin' up behind me.

Don't be touchin' me
Don't be holdin' me
Don't you understand
You're too much for me
There's a fire in me
You're a sinner man
With your devil eyes
And your evil lies
You know you can
Take the best of me and the rest of me
Damn you sinner man.

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"I find it a lot easier to play against my own recordings than playing against someone else's. Because I know exactly what I did prior to the overdub."

ACE FREHLEY

(continued from page 8)

I took two months to record.

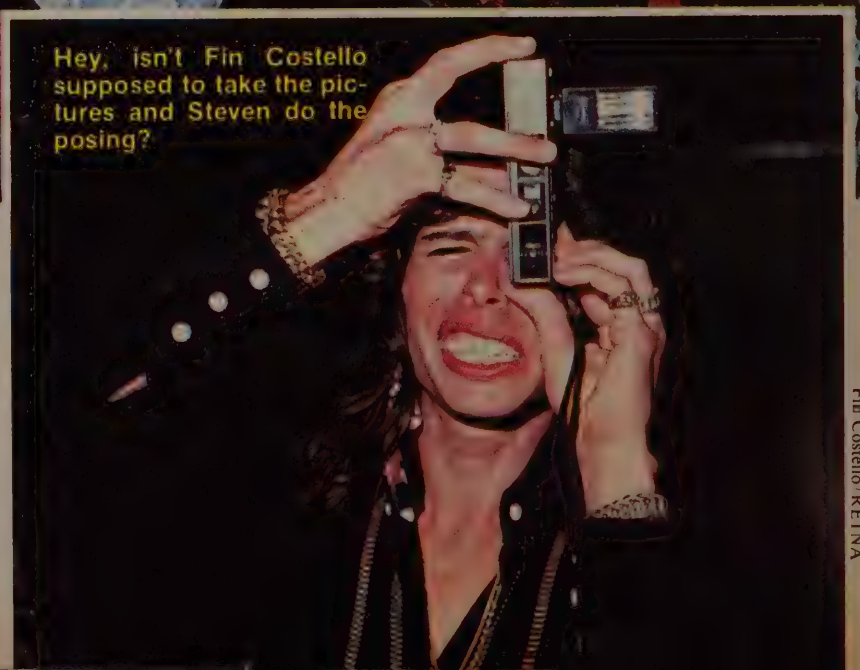
"It was the kind of thing where I brought all my guitars and all my amplifiers to the studio. Sometimes we'd just spend the whole day on a guitar solo to get the right sound. I think it shows."

To produce and record his album, Ace worked with Eddie Kramer, who has produced Kiss albums in the past. Eddie, Anton Fig, who supplied the percussion, and Ace chose an unusual site to record. "We went up to a mansion in Connecticut and we cut all the basic tracks up there. It was really funny, just me and Eddie, we started with the basic rhythm tracks, just rhythm guitar and drums, and then we started layering everything on top of it — like put the bass on. Then after we got all the basic tracks we came down to Manhattan at Plaza Sound and did most of the guitar solos and vocals and stuff, synthesizer.

"We kept on schedule and everything turned out basically the way we wanted it to. So I really don't have any complaints about the record."□

"I think I've expanded my musical horizons, just a little, on this record. I hope that people will say, 'Wow, you know, I didn't think he could do this'..."

Steve and Tom in a tender moment onstage.



Fin Costello/RETNA

AEROSMITH

(continued from page 24)

"When we first started the whole scene was different. The huge places we're playing now, well, the Beatles did it, and the Stones did it, but now it's commonplace to do those places. All I cared about at that time was playing, if we played the Tea Party in Boston it was a big deal."

VIOLENT ROCK AND ROCK VIOLENCE

Joe Perry calls it 'vicarious violence'. "That's why Kiss, or Ted Nugent, are so

good. Ted said it awhile ago in an interview, he goes up there and projects all this violence, high energy, and the kids are like watching a violent movie or something. It gets played out for them. That's what rock is. It's energy."

PLAYING NEW YORK CITY

Joe Perry: "If you can get a New York audience, because they are the hardest core because they see everything, if you get New York then you can play anywhere and be that good."

HOW MANY GUITARS DO THEY HAVE?

Between Brad and Joe there are 22 guitars.

HOW MANY DO YOU PLAY?

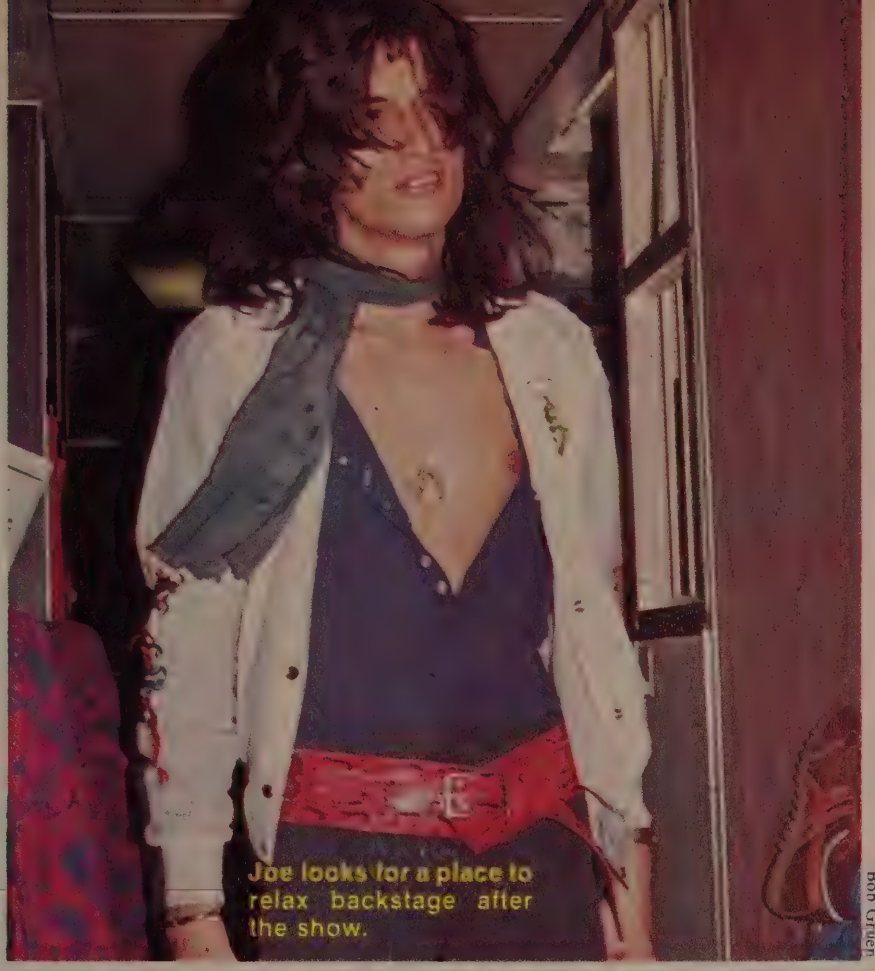
"One at a time."

MAINTAINING SANITY ON THE ROAD

Steven Tyler's solution: "You have to space your time a little bit. You just have to take some time ... it is a little bit boring when you're off the road, and especially when you think you're not going back on for eight months. In those two hours that we play, it takes me four or five shows to get back into shape. That's why I jog around stuff before we go out. That's why I have a jump rope here with me."

HOW MANY SANE MUSICIANS DOES JOE PERRY KNOW?

"It depends on what you mean by crazy. Do you mean schizophrenic or just self - destructive with a sense of humor?" □



Joe looks for a place to relax backstage after the show.

Bob Gruen

Joe and Steven add a little harmony to Joe's guitar line.

Neal Preston

ROBERT GORDON

(continued from page 35)

tell you why," he says, "After the split with Link I was sort of walking around wondering what the hell I was gonna do. But it was exciting going in with a new approach. I had two new guitarists with Scotty and Chris, and new material. And I just felt real good about it.

"I want good players, obviously. But I don't need to rely on anyone in the group. It just so happens that Chris is a star player and has a star personality, he has a great image onstage. I'm just fortunate to be working with people that good."

Part of Robert's new directions has to do with the way his live show is staged. Since Chris Spedding joined the band, Robert has begun to create a more theatrical atmosphere onstage. At one show, The Palladium in New York, Robert had giant juke boxes onstage and a colorful backdrop of musical notes to frame his show. "It's a whole visual thing as well now. It's like when you go to a movie, it's like a release, you get away from things. I like to try to get people into the whole feel of what I'm doing. There's lots of things that I want to do visually that I think I'll be able to do now that I'm with RCA."

And speaking of that three letter company, what about them and their connections (they used to know Elvis) in Nashville? Are they going to turn Robert Gordon into a country and western star. Can they turn anyone into anything? "I think they're going to pursue that," says Robert. "Not straight ahead, but they're definitely going to hit on that. That's why we're doing the Lone Star Cafe (NYC), they're tying it in with WHN (NYC c&w radio). It's kind of a switch for a pop singer to want to cross into the country thing. But I've always really loved country music and one thing for sure is if you become popular in that market they're not quite as fickle as the rock and roll market. And you know, I'm always thinking ahead." We'll have to get Robert a ten gallon hat.

As we leave Robert, his new album, and his new record company, we find he's readying a tour that will take him across America, through Europe, across America again, and possibly to the Far East. We hope you have a chance to see Robert perform during that time, and that you also give a listen to what he's up to on his records.□

(continued from page 37)

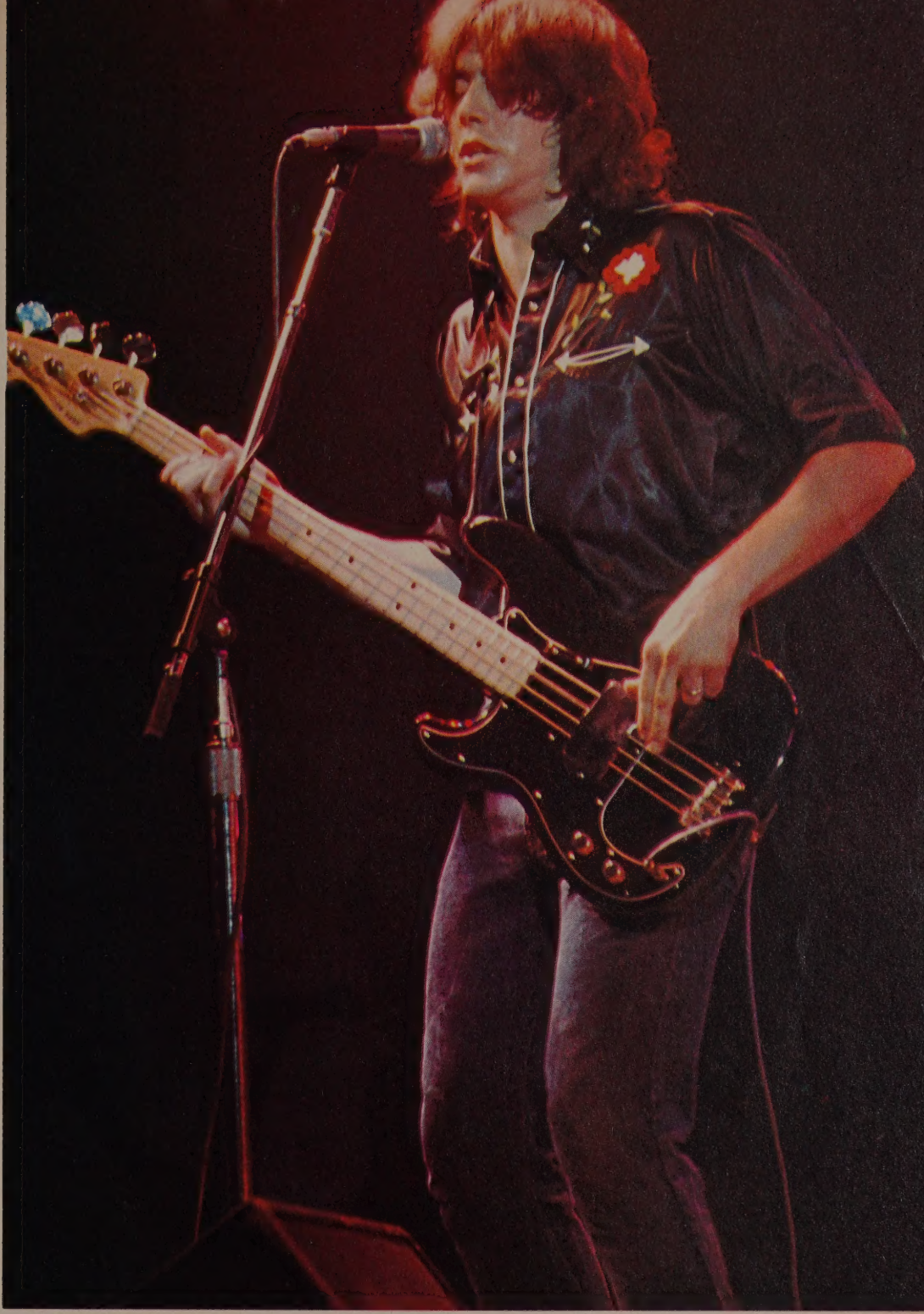
will always be the major drawing card for the Outlaws without letting it dominate the tracks to the virtual exclusion of everything else.

All of the above was accomplished with but one purpose in mind: shattering the regional label of "Southern boogie band" once and for all. Jones put it more succinctly: "We're trying to expand our audience a little bit instead of just drawing the same type of people. We want to keep those people and draw more. We didn't stray *too* far, but too much in one direction can be tragic for a band."

Tragic in the sense that a strict "Southern band" label can spell slow death to a band trying for FM airplay nowadays. Caught up in an idiotic struggle to keep the most obvious musical moments from the sixties permanently enshrined in our hearts and minds while gradually showcasing the least offensive of the new wave in a reluctant concession to changing times, most radio stations have little room for the likes of the Outlaws, the Marshall Tucker Band, (except for their pseudo country swing material) Wet Willie and others of "that ilk."

Skynyrd does get some post - mortem guilt play, but the only Southern band to get regular air time is the Atlanta Rhythm Section, and that's due to a healthy list of hit singles. As Jones frankly admits: "It's a real pain - in - the - ass just to be in the south. You could play English rock and be from the south and they just stick you with that label of being a 'Southern band.' It's a hard thing to transcend."

And even though the Outlaws albums have sold rather well and the band does 200 live dates a year to packed houses, there is an almost desperate need to generate some hit singles out of this album. Singles can spark a band's crossover into different audiences or markets, thus ensuring their ultimate survival and status as a major rock entity. In the early days, the bands were younger and willing to wholeheartedly commit themselves to the Allman Brothers' sterling example of communal musicianship spearheading a loose fraternity of Southern bands.



"We were trying to get ourselves more involved with the music instead of just playing hot riffs. There's millions of guitar players around who can play hot riffs..."

Playing torrid sets long into the night was all that mattered. Now, with the attrition of passing time and hard living on the road, bands like the Outlaws must be primarily concerned with their own continued existence. More than five years of riding around with their equipment in flatbed trucks and paying "more dues than anyone can think of" has already cost the Outlaws two of their original members while Jones and Thomasson, the two other veterans along with Monte Yoho, seem to be growing just a bit weary of the endless circus of one-nighters.

Weary or not, the Outlaws continue to play powerful live sets and put out energetic, upbeat albums that refuse to wallow in self-pity. And although *Playin' To Win's* status as a major album has yet to be determined, at the very least it exhibits a tough resilience and an ability to change. Or as Thomasson put it, wrapping up the interview on a positive note, "We're always changing stuff. If we ever stop changing, we're in trouble."□

FOREIGNER

(continued from page 40)

He's getting studio experience in Rochester.

HP: Do you miss playing drums? (Lou played drums with Black Sheep.)

Lou: Well, we had two sets of drums onstage during the last tour and I'd go back and join Dennis on drums at certain parts of the show. It worked out real well — I'd play nice and straight and he'd fill around my basic beat. But it was fun and I do have a set up in my basement so it's not like I'm away from it all the time.

HP: Does writing come easily to you?

Lou: I didn't feel very creative when I came off the road but about 2 or 3 weeks ago I began getting really antsy and anxious to get together with the guys and start writing. Ideas have really been filling my head.

When the mood's right you take advantage of it and when it's not, it's like beating your head against a brick wall. You can't really force creativity but when it's there you take advantage of it to the fullest.

HP: Do you all spend a lot of time together?

Lou: We hang out a lot when we're on the road. When we're off the road we don't hang out hardly at all. When we come home we don't talk to each other for a month, or six weeks, because everyone has too many things to do. We'll occasionally make a phone call. Then, after awhile it just seems natural to call and start talking about things. I don't know if we get lonely for each other or if we just have so many common interests...

HP: Does the road knock you out?

Lou: It's a strange existence. It's harder than I thought it would be. It's wearing, both physically and mentally, and I thought it would be much more glamorous than it is. There's only that portion of the day when you do the show and maybe afterwards when it's really fun and exciting. It can get pretty tiring the rest of the time.

I try not to let it get to the point where I don't know what city I'm in but towards the end of the tour it does get that way.

HP: Is the next tour going to be as extensive?

Lou: It's going to be big but I don't think it's going to be a world tour. We may go to Europe first and then come back to play in the States. Then we might do another world tour in 1980.

As tiring as it is, we really thrive on it. By the end of the tour I couldn't wait for a vacation but now I'm so anxious to get back to playing live again. That's why I want to get into the studio right away and do the next album — so we can get out and tour again. I really miss it.

HP: Are you going on the road right after you finish recording?

Lou: No, after the studio we'll spend some time rehearsing. We want to make this next tour a little special ... I don't think it'll be lasers; it'll be the way the stage is set up, and the lighting.

Our songs reflect many different moods and as we go from one song to another, the change should be dramatic. We didn't spend that much time coordinating it last time because we went right from the studio out on the road. But this time I think we're going to take 3 or 4 weeks and go lock ourselves up and make sure that when we come out, the show will be just the way we want it.

HP: Will all the dates be in large halls?

Lou: I think we're going to mix it up. Some real big, some outdoor shows, and then we're going to do small auditoriums — a few out of the way places - because when we first started headlining we did a lot of them and they proved to be a lot of fun and some of our best shows.

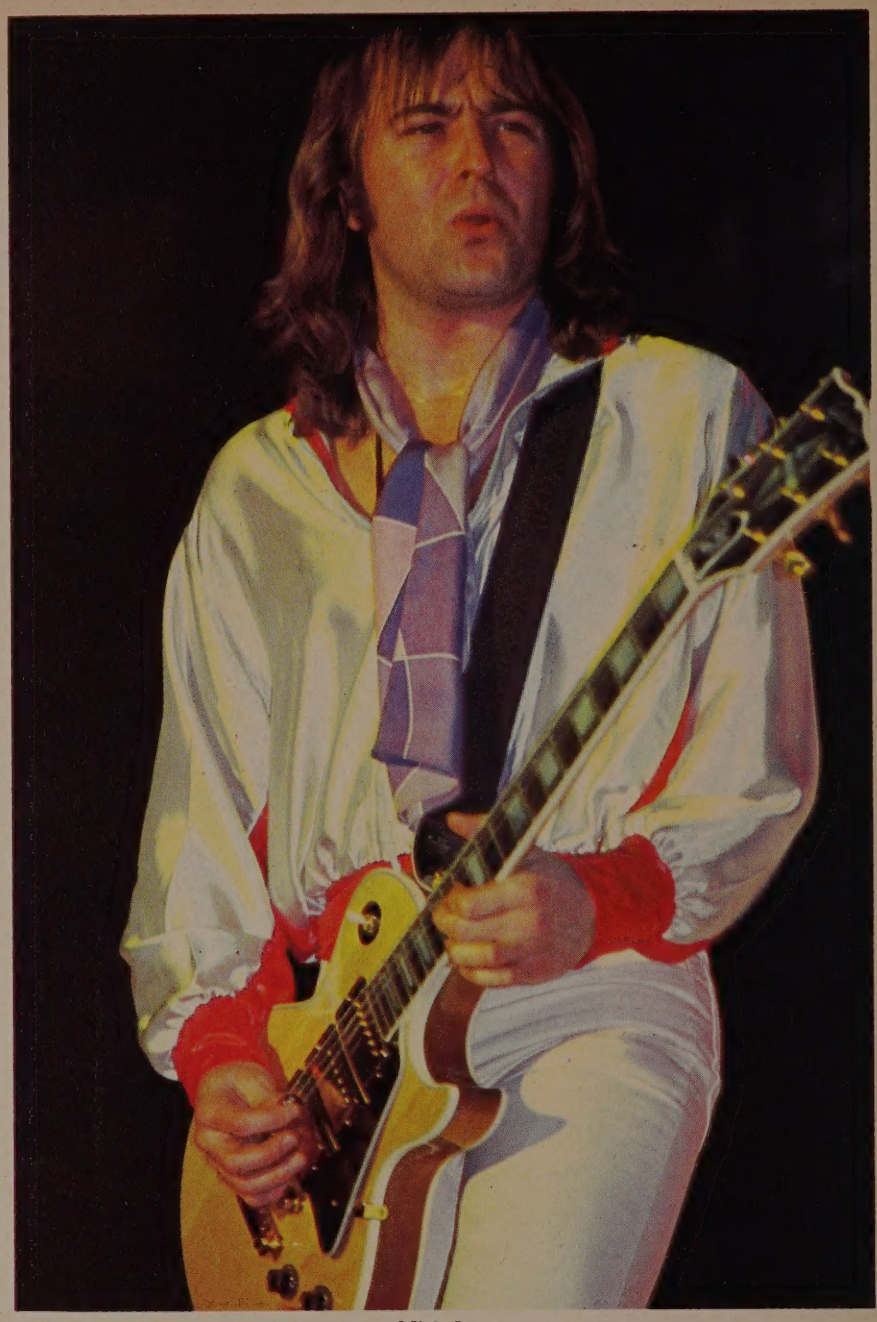
HP: Is it difficult to get across in a huge venue?

Lou: A little bit. It depends on a lot of things — how many distractions there are and how much attention you can demand ... Making the transition from one size hall to another is really challenging. I like to mix it up, I like the variety.

HP: Is this all still a thrill?

Lou: Oh yes, it hasn't worn off. The excitement is still there, I haven't lost my enthusiasm for it at all. It's such a drastic difference now from when I was in Black Sheep. I mean, we were really struggling ... Most of the other members of Foreigner went through the same thing so it's great that we're realizing our potential.

But you've got to keep it in perspective. It's very important to be respected by the critics and your musical peers but for me, it's just as great to have a kid come up to you on the street and tell you your album is great. When the average person likes it, that's really great. □



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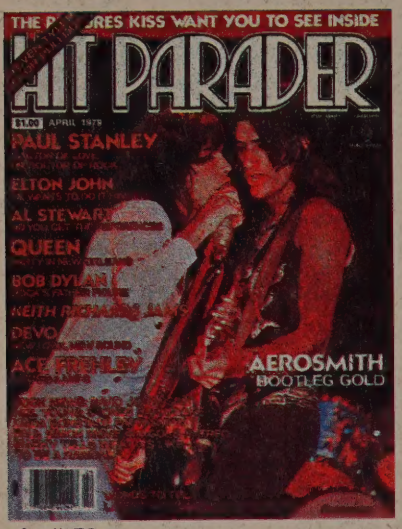

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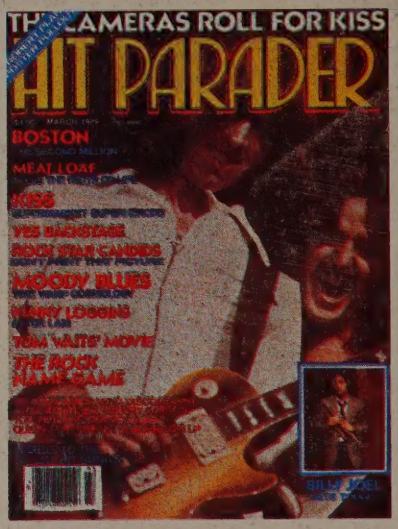

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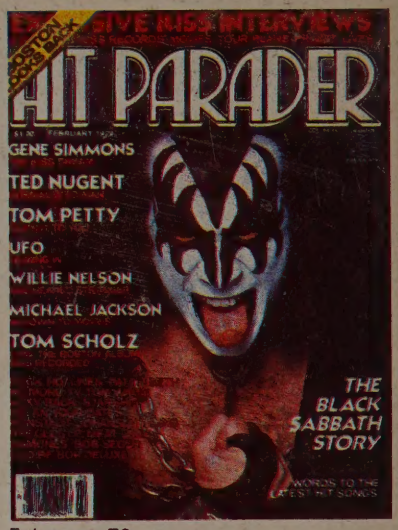

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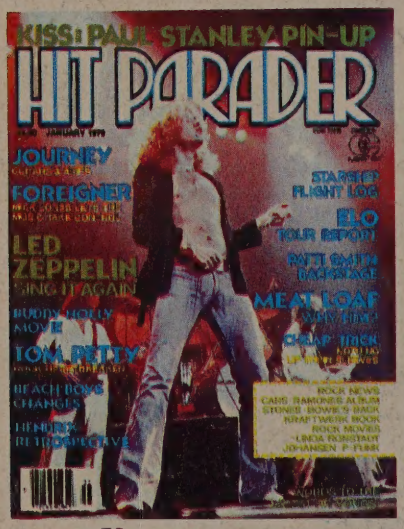

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October 78

September, 1978

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Linda Ronstadt - Another Year At The Top
P/Funk - Frankly Funktastic
David Bowie - Hero To Go

August, 1978

Fleetwood Mac - Platinum Payoff
Meat Loaf Fever
Hit Parader Interview: David Johansen
Aerosmith - LP Retrospective
Television - New Sounds From The Twilight Zone

July, 1978

Billy Joel - He Doesn't Want To Be A Box Of Cornflakes
Hit Parader Interview: David Bowie
The Bee Gees
Patti Smith - Exclusive Interview
Ted Nugent

June, 1978

Hit Parader Interview: David Bowie
Kansas: From Topeka To Stardom
Eric Clapton - Still the original guitar hero?
Boz Scaggs
Meat Loaf

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Kiss: The Conquering Heroes
Electric Light Orchestra
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Graham Parker And The Rumour
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